Descriptive Catalogue of the Gallery of Pictures at Saltmarshe.

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Christies 16th June 1860

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A

DESCRIPTIVE CATALOGUE

OF THE

GALLERY OF PICTURES,

COLLECTED BY

EDMUND HIGGINSON, ESQ.

OF SALTMARSHE.

LONDON:

PRINTED FOR PRIVATE DISTRIBUTION.

1842.

ADVERTISEMENT.

The following account of the Gallery of Pictures at Saltmarshe is intended more as a Catalogue of the Collection, than a description of the Paintings as Works of Art. As Lord Orford has justly observed, "the mention of the Cabinets in which they formerly have been, with the addition of the measures, will contribute to ascertain their originality, and be a kind of pedigree to them."

The dispersion of the Collections formed by MM. Boursault, Burtin, Bonnemaison, Lucien Bonaparte, Durand, Delahante, Lapeyrière, and Pourtales, laid the groundwork of the present Gallery; whilst several choice works of Art have been acquired from the Cabinets of the Duchesse de Berri, Mr. Beckford, Lord Camden, Mr. Gray, Mr. Knight, Lord Lichfield, Lord Northwick, Mr. Zachary, and others.

The ample Index will point out to the visitor the Pictures most worthy of inspection; and to render this the more useful, the period in which each individual Painter flourished has been added.

Saltmarshe, Sept. 1*st*, 1842.

CATALOGUE

OF THE

PICTURES AT SALTMARSHE.

THE GALLERY.

1. — MELCHIOR DE HONDECOETER.

POULTRY, IN A GARDEN.

Canvas; height 82 *inches, width* 72¼.

IN the foreground is seen a brood of ducks, luxuriating in their favourite element. The appearance of a hawk throws the present *réunion* of the feathered tribe into confusion. He has attacked an unfortunate pigeon, which is observed falling. A brood of fowls too are disturbed from their repose. A peacock of the richest plumage, also alarmed, is perched on the branch of a tree, near a wall which supports a vase. In the background are other peacocks, and architectural accessories.

2. — P. DE RING.

FRUIT AND FLOWERS.

Canvas; height 30 *inches, width* 26 *inches.*

A rich assemblage of fruit tastefully disposed near a window, on the sides of which are suspended clusters of flowers. A wine-glass, flute, book, etc.; with a ring, usually introduced in his pictures, are placed on the window-shelf.

3. — ARNOLD VANDER NEER.

A MOONLIGHT SCENE.

Canvas; width 31¼ *inches, height* 24⅝.

A line of picturesque cottages, shaded by a cluster of lofty trees, extends along the bank of a river. On the opposite side are a man and woman in conversation, and a boy running after a dog, who perceives a brood of ducks on the canal. The moon has just risen above the horizon.

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4. — DIEGO VELASQUEZ DE SILVA.

THE MULETEER.

Canvas; width 88½ *inches, height* 75.

In a landscape, remarkable for grandeur and sublimity of execution, appears the muleteer. He is mounted—drives two mules heavily laden, and converses with a shepherd at his side. On the right, above, may be noticed a shepherd with his flock, and an individual at the door of his hut. A chain of mountains line the distance.

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5. — VAN KESSELL.

LE CHATEAU DE BENTHEIM.

Canvas; width 68 *inches, height* 54¾.

On an eminence, in a beautiful and romantic landscape, stands the mansion in which the illustrious artist was born. It is completely surrounded by a wall, over which appear the spire of the village church and a square tower. A winding road conducts passengers to a cluster of cottages, situated at the base of the castle. A cascade on the left descends in the foreground, and loses itself on the farther side of the road. Several figures proceeding to and from the different habitations adorn this very clever picture, which bears the name of Hobbima, and is even ascribed to him by some connoisseurs.

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6. — GASPAR POUSSIN.

A LANDSCAPE.

Canvas; width 78 *inches, height* 47½.

A group of ancient trees, and masses of rock covered with bushes, occupy on the right a portion of the foreground of this picture. To the left are other trees, beyond which an extensive country, adorned by a few buildings, watered by a river, and terminated by barren mountains, is visible. A limpid stream, descending in cascades from the rocks, spreads a freshness over the scene, and the sylvan goddess with her attendant nymphs is discovered tasting its waters. Another party of nymphs traverse the distant plain.

This magnificent landscape formerly belonged to the Falconieri, Boursault and Lapeyrière Collections. It's tone is solemn—it's situation imposing and wild. It reminds the spectator of the lofty oaks—the sombre forests—the sacred woods which, according to the poets, inspired melancholy and awe—those sad and solitary haunts in which satyrs delighted to pursue *bacchanti,* and in which Diana and her nymphs concealed their charms from the gaze of the adventurous huntsman.

The figures are by PIETRO DA CORTONA.

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7. — FRANCIS SNYDERS.

LE COMBAT.

Panel; *width* 40¾ *inches, height* 27⅜.

A wild boar is represented attacked by a pack of ten dogs. The ferocious animal is driven to the last extremity. He is surrounded on all sides, and in the fury of his despair exerts all his energies. He has disabled two of his assailants, and is about to dispatch a third.

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8. — NICHOLAS BERGHEM.

CATTLE AND FIGURES.

Panel ; height 26½ *inches, width* 25.

A brilliant effect of sun-shine enlivens this production, in which are discovered oxen reposing, and a young woman milking a cow. On the left is a woman carrying a milk-pan, with a goat and sheep near her. A shepherd reposes on the right,—and farther on is a man leaning on a cow. Other figures complete the picture, which was executed by the master in Italy.

From the Boursault Collection.

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9. — NICHOLAS BERGHEM.

A GRAND LANDSCAPE WITH PASTORAL FIGURES.

Canvas ; width 68½ *inches, height* 49¼.

A shepherd kneeling has presented an elegantly attired lady with a drinking cup formed as a shell—her attendant black boy is holding her horse. On the left is seen a woman with a distaff in conversation with another standing before her, near a flock of sheep. On the right are sheep, and higher up two cows. The landscape is mountainous, and affords a fine background to the various groups.

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10. — BALDASSARE PERUZZI.

THE ADORATION OF THE MAGI.

Panel ; height 56¼ *inches, width* 48⅝.

This splendid picture, which Agostino Caracci esteemed worthy to exercise his talent as an engraver, existed during the life-time of that artist in the Bentivoglio Palace at Bologna. The art of painting never produced a composition of more surpassing richness, or better calculated to engage the attention. Fifty figures, whose attitudes and expression are

most judiciously varied, give effect to the main subject; as many more are distributed in the subordinate parts, which, with the addition of elegant edifices, they conspire to render interesting,

The Holy Family repose at the foot of a ruined arch—the imposing vestige of some ancient edifice,—and here receive the Magi, who have arrived from the East to render homage to the new-born Messiah. The splendid and numerous suite of the wise men, of whom a portion clamorously surround their chiefs, whilst the rest are observed advancing to the spot, contrasts strikingly with the poverty of Joseph and his wife, and yet the Virgin is elevated at this moment far above the kings whom she contemplates prostrated before her Divine Son. The eldest of the Magi, a venerable old man, kneels on the earth, his crown beside him, and offers a costly present to Jesus. The second, partly kneeling, and carrying a goblet and his crown, is on the right of the first, respectfully waiting his turn. The third, on foot, is in the act of receiving from an attendant black page the costly vase which he proposes to present. The Virgin, the *beau ideal* of modesty and innocence, seated on the capital of a column, opposite the Magi, holds her Son in her lap. The Holy Infant advances, and placing one hand upon the proffered vase, gives his benediction with the other to the pious monarch at his feet. Joseph, on foot behind Mary, expresses the utmost satisfaction with the honours bestowed on the Saviour. A dwarf carrying a parrot, two cavaliers, and several other figures fill up the remaining space on the left. On the opposite side of the picture, behind the Moorish king, is observed an assemblage of six persons. The most remarkable of the group—whose long flowing robe indicates him to be a philosopher—is giving an explanation to his right-hand neighbour. The different attendants next appear, one taking care of two dogs leashed together,—another holding a restive horse by the reins, and their comrades forming a circle round a coffer, containing vases of price. The rest of the suite have ascended the pedestals of the two pillars which support the arcade, in order the better to satisfy their curiosity to behold the Divine Infant, who receives such profound veneration from their masters. A numerous assemblage of persons leading horses, camels and elephants, from all quarters, complete the composition. In the upper part of the picture the Omnipotent, supported by a crowd of angels, who celebrate his bounty and wisdom, is beheld blessing the Redeemer and his mother.

Of all the works of Peruzzi, none, perhaps, displays more eminently his varied and extensive genius than this picture, in which are remarked force of imagination, scientific grouping, beautifully expressive and agreeably diversified figures,—in fact all the elements of a composition of the highest order. The bustle it discloses is surprising, whilst the Virgin Mary and the Child recal, in their noble simplicity and characteristic grace and loveliness, the exquisite *Madonna* of Raffaelle.

From the Lapeyrière and Gray Collections.

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11. — FRANCIS SNYDERS.

LE GARDE MANGER.

Canvas; width $53\frac{7}{8}$ *inches, height* 41.

In the interior of a larder is seen a dog in possession of the contents of a pail, and snarling at another of the canine species, who seems desirous to participate in its contents.

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12. — JOHN STEEN.

A VILLAGE KERMESSE.

Canvas: width $60\frac{3}{4}$ *inches, height* $41\frac{1}{4}$.

In the foreground, to the right, a group of three men and a woman sit round a tub, discussing a *repas maigre*:—a dog is asleep near them,—farther on an old woman is perceived, behind whom the eye is gratified with a tender episode to the general action of the scene. Under the bower of vine before the inn door, two peasants are dancing to the dulcet melody of the bag-pipes, and apparently affording great amusement to the assembled spectators. To the left may be noticed various groups—some talking—a few tipsy,—and others proceeding to the distant village. In the foreground, to the left, an aged sinner—the shame of his village—displays his reeling gait and flushed features, and unable to find his home alone, from excess of indulgence in his favourite propensity, is conducted thither by his wife and daughter. The two youthful figures appear to express their disgust at his appearance, and

proclaim the sow which follows to be his prototype. Behind, another votary of Bacchus appears in the last stage of inebriety, affording a pictorial illustration of *procumbit humi bos.*

From the Boursault Collection.

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13. — DIEGO VELASQUEZ DE SILVA.

AN AFRICAN SLAVE.

Canvas; height 71½ *inches, width* 35¼.

The serf is represented in a sitting posture, habited in a red jacket, and wearing round his right leg a ring, "the badge of all his tribe," and in the enjoyment of his *chibouque.* His countenance bears a happy and contented expression, and his whole appearance denotes a perfect invulnerability to the cares which oppress the emancipated. Before him is his stock in trade—dried fish, cheese, and bread, and in the background is seen the galley to which he belongs.

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14. — FRANCESCO MAZZUOLI, CALLED IL PARMEGIANO.

ENDYMION.

Canvas; height 32⅝ *inches, width* 26⅛.

"Endymion, a shepherd, son of Æthlius and Calyce. It is said that he required of Jupiter to accord him perpetual youth, and the faculty of sleeping as much as he would,—whence came the proverb of *Endymionis somnum dormire,* to express a long sleep. Diana saw him naked as he slept on Mount Latmos, and was so struck with his beauty, that she came down from heaven every night to enjoy his company. Endymion married Chromia, daughter of Itonus, by whom he had three sons, Pæon, Epeus, and Æolus, and a daughter called Eurydice. The fable of Endymion and Diana, proves his knowledge of astronomy, for which purpose he passed the nights on some high mountain, to observe the heavenly bodies, and was thus said to be courted by the moon."

From the Collection of Lucien Buonaparte.

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15. — GIOVANNI BATTISTA SALVI, CALLED IL SASSO FERRATO.

THE VIRGIN AND CHILD.

Canvas; height 25⅛ *inches, width* 19¼.

Painted with all the characteristic delicacy of the artist.

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16. — GUIDO RENI.

ST. JEROME.

Canvas; height 77¾ *inches, width* 57¼.

The saint is depicted at the entrance of his retreat, holding an open book, and reposing on two others, in conversation with an angel, who makes known to him the divine commands.

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17. —ISAAC VAN OSTADE.

THE VILLAGE INN.

Panel; height 36½ *inches, width* 32.

In the foreground of this composition, on the high road bordering a village, two peasants are seen unloading a cart drawn by a grey horse. To the right, at the door of an inn, the front of which is covered with a spreading vine, three passengers in a van are halting for refreshments, whilst an old man appears tending their horses. Farther is observed a group of peasants drinking,—an ostler about to remove a hay trough, and two boys with a plate of fruit. A party in a carriage, attended by two cavaliers, is noticed farther on the road. A variety of implements of husbandry are the picturesque ornaments introduced by the painter in this composition, which is terminated by the steeple of the village church.

In this exquisite specimen is remarked that characteristic of I. Ostade, described by the French as *la broderie.*

Signed, and dated 1645.

One of the best works of the master. Formerly in the possession of Lucien Buonaparte,—M. Boursault,—and No. 49 in Mr. Smith's Catalogue.

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18. — CARLO DOLCI.

ST. JOHN THE BAPTIST PREACHING.

Canvas; height 34 *inches, width* 27.

The Baptist is represented enveloped in a red drapery, pointing with his right hand to the scroll on the cross. His attitude is graceful, and his countenance expressive of the most fervently religious feeling.

From the Collection of Thomas Hamlet, Esq.

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19. — JAN VICTOR.

JOSEPH NARRATING HIS DREAM.

Canvas; height $67\frac{1}{2}$ *inches, width* $64\frac{3}{4}$.

This very fine composition, which is painted in a rich deep Rembrandt-like tone and effect, consists of twelve heads and five full-length figures. Joseph is in the act of describing his vision. His aged father, bearded and turbaned, seated in an armchair, is carefully listening, and his mother, who has a shawl disposed in drapery over her head, and reposes on the ground, appears equally attentive. A servant girl, with a small loaf in her left hand, is engaged in preparing a mess of porridge near a wood fire. Of the brothers, who form the background, some deride the future governor of Egypt, whilst the others, near a table plentifully furnished with viands, give little heed to his narration.

From the Fonthill Collection.

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20. — JOHN VANDER CAPPELLE.

A VIEW ON THE DUTCH COAST.

Canvas; width 52 *inches, height* $33\frac{1}{4}$.

On the right of this pleasing picture is seen a jetty extending into the sea, and collected around it a variety of fishing and packet boats. A man of war's boat, bearing the Dutch ensign, is on the point of nearing to disembark its crew. A passage boat, heavily laden, with her sail lowered,

is seen to the left. Four men of war and other craft are perceptible in the distance. The agitated sky, portending an approaching storm, is very faithfully expressed.

21.—GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO DA CENTO.

THE MARTYRDOM OF ST. CATHARINE.

Canvas; height 86¼ *inches, width* 61⅜.

St. Catharine is ranked amongst the virgins and martyrs, and was the daughter of a king, whose name the legend does not mention. He is represented to have been a pagan, and her mother one of those faithful Christians of the primitive Church, who, to avoid persecution, was under the necessity of making a secret profession of their faith. She brought up Catharine in the true religion from her earliest infancy, and the young princess became as famed for her learning as distinguished by her virtue; but less prudent or more zealous than her mother, and not satisfied with the clandestine practice of her principles, a course which—to avert the consequences of her father's anger—had been recommended to her, she both openly avowed and sought to dispute with the pagans in defence of her religious faith. Exasperated at her conduct, the king summoned Catharine to his presence, and commanded her to adore the false gods, and marry a pagan, to which request, as incompatible with her creed and vows of chastity, she declined obedience. This circumstance has induced many artists to represent her as wedded to the Infant Jesus. Having thus braved the anger and menaces of her father, the princess set out for Alexandria, the metropolis of Egypt, where she publicly instructed the people in the true religion, and had many public disputes in defence of it with the ablest philosophers of that city, till at last she fell a victim to her piety, was delivered into the hands of the executioner, and suffered in the twenty-fourth year of her age.

The ill-fated Saint Catharine is represented in the act of receiving her cruel and ill-merited doom. The executioner, whose almost naked figure displays great muscular energy, prepares the head of his victim for the fatal blow, whilst an angel, hovering in the clouds, extends the dearly purchased crown of martyrdom over the suffering saint. A landscape and architectural accessories form the background.

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22. — BARTOLOMEO ESTEVAN MURILLO.

THE ADORATION OF THE SHEPHERDS.

Canvas; width 85 *inches, height* 58.

This magnificent picture, replete with all the grace and originality of style peculiar to the master, is a performance in which the elevation of sentiment displayed is only equalled by the fidelity of representation,—where accuracy of character, truth and simplicity of design, and clear and harmonious coloring, are combined,—and the surpassing merit of whose *ensemble* has obtained for it universal and unbounded admiration.

The happy mother of Jesus, conspicuous for that glowing Spanish beauty, and characteristic expression of the eye, which Murillo always imparted to his female figures, holds the Infant Christ enveloped in a napkin, and displays him to a group of three shepherds, who have arrived to render homage to their Redeemer. Joseph, leaning on his staff, stands behind the Virgin, and directs their attention to the Child. His expression is that of calm dignified benevolence, and he contemplates the devotion of the shepherds with evident satisfaction. A female is next seen approaching to offer her adoration, and the appropriate and innocent present of a pair of doves, which she conveys in a basket. A boy behind her points to the mother and child. Two angels—guides to the shepherds—hover over these pious men, and indicate by their presence the divine interest and participation in the recent nativity. The lowly birth-place of the Saviour of the world is most accurately introduced to the spectator; nor are the ox, ass, and dog, which participated with him in the occupation of the humble manger, forgotten in its delineation.

From the Boursault Collection.

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23. — FRANCESCO ALBANO.

NOLI ME TANGERE.

Canvas; width 75¼ *inches, height* 60¼.

Painted with all the accustomed grace and sweetness of the master.

From the Collection of J. Knight, Esq.

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24. — ISAAC VAN OSTADE.

A WINTER SCENE.

Panel; width 30½ *inches, height* 22½.

A river, frozen by the rigour of the season, affords an opportunity to the admirers of skating to indulge in the exercise, and they are present in great numbers on the ice. On the left bank, a group of travellers, issuing from an inn shaded by a large tree, appear in conversation,—and a boy dragging a sledge laden with wood. Behind him two gentlemen and a lady are talking together. A countryman driving a sledge is seen to the right, and another sledge drawn by two horses, with a lady and gentleman as occupants. The groom prepares to start. Various parties of skaters are noticing the occupants of the *traineaux.* In the foreground, on the right, a Lilliputian group of skaters is visible,—one of whom purchases wholesome experience by a fall. The village, with its dwellings and church, make up the scene, which is lightly tinged with sunshine.

From the Boursault Collection.

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25. — ADAM PYNAKER.

A LANDSCAPE WITH CATTLE.

Panel; width 27 *inches, height* 22⅜.

An Italian view, with a beautiful effect of sunshine. A road traverses the foreground, in which a peasant mounted on his ass is seen in conversation with a shepherd, who leads his flock to the river.

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26. — PIETRO MONTANINI.

THE CASCADE.

Canvas; *height* 51¼ *inches, width* 40.

In a rocky landscape, resembling the scenery which Salvator Rosa delighted to depict, descends a rapid torrent, overcoming every obstacle in its impetuous course. A cluster of buildings command the scene from an eminence above the waterfall, and a party of anglers appear in the foreground.

27.—JACOB RUYSDAEL.

A GRAND LANDSCAPE WITH A WATERFALL.

Canvas; width 39 *inches, height* $32\frac{1}{4}$.

A calm and almost motionless river traverses a mountainous country, which is picturesquely studded with trees. Fragments of rock impede the passage of the water, and the latter, in its efforts to escape, forms the torrent,—always the most interesting feature in this master's works,—which descends in the foreground. On the right is a man standing on the declivity of a rugged bank angling, and another indicating the path across a wooden bridge to a female near him. A fine cluster of trees skirts the bank of the river, in the middle distance, where a shepherd tends his flock. Buildings are visible in the extreme distance.

The general tone of this picture is beautifully clear, and it derives an additional charm from the transient gleam of sunshine which illumines its centre.

From the Boursault Collection,—and No. 195 in Mr. Smith's Catalogue.

28.—JAN VICTOR.

TOBIT CURING HIS FATHER.

Canvas; width 61 *inches, height* $47\frac{1}{8}$.

The son of Tobit applies to his father's eyes the remedy indicated to him by the angel. The mother of Tobit, who is present, seems apprehensive for the result of the operation.

Painted in emulation of Cigoli. Formerly in the Boursault Collection.

29.—ALBERT CUYP.

A MORNING SCENE.

Canvas; width $62\frac{1}{4}$ *inches, height* $38\frac{1}{2}$.

A Cavalier on a white horse, followed by two others, is observed advancing towards the spectator. A shepherdess addresses the second cavalier, and behind her are a group of cows and sheep with the attendant

shepherd, under the shade of a clump of stately trees. Over a three-arched bridge a herdsman drives three cows. The opposite shore is mountainous,—and on the bank of the river a distant town is discernible. In the foreground, at the base of a rock overgrown with shrubs, appears a dog.

This production is replete with all the fine characteristics of the master, and painted in a very bright, transparent and brilliant tone.

From the Collection of J. Knight, Esq., and No. 138 in Mr. Smith's Catalogue.

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30. — GIOVANNI BATTISTA SALVI, CALLED IL SASSO FERRATO.

THE HOLY FAMILY WITH ST. JOHN AND ST. ANNE.

Canvas; height 41¾ *inches, width* 33½.

Works by this master, containing the number of figures introduced in this composition, are rarely seen.

From the Boursault Collection.

31. — GUIDO RENI.

THE RAPE OF EUROPA.

Canvas; width 60¾ *inches, height* 44½.

"Europa, daughter of Agenor, king of Phœnicia, was so beautiful that Jupiter became enamoured of her, and the better to seduce her he assumed the shape of a bull, and mingled with the herds of Agenor, while Europa with her female attendants were gathering flowers in the meadows. Europa caressed the beautiful animal, and at last had the courage to sit upon his back. The god took advantage of her situation, and with precipitate steps retired towards the shore, crossed the sea with Europa on his back, and arrived safe in Crete. Here he assumed his shape, and declared his love."

Europa, clothed in a robe of yellow, which is floating in the breeze, is seated on the bull's back, and looks towards the receding shore. A sweet and graceful expression of timidity at her perilous situation appears on her lovely countenance. The bull, whose head is adorned with garlands of flowers, bears his prize triumphantly away.

32. — NICHOLAS POUSSIN.

ST. PETER AND ST. JOHN HEALING THE IMPOTENT MAN.

Canvas; width 68½ *inches, height* 46.

This miracle is performed at the beautiful gate of the temple. The two apostles are represented on the landing of a magnificent *scalinata*, about to enter the edifice, when their compassion is invoked by a poor sufferer, who sits at the base of a column. To the earnest supplications of the cripple, St. Peter is in the act of replying "Silver and gold have I none, but such as I have, I give unto thee; in the name of Jesus Christ of Nazareth, rise up and walk"—at the same time extending his hand to assist the afflicted man in rising, whilst St. John by his gesture appeals to the source whence their miraculous power is derived. Different individuals surround the apostles, some of whom are passing through the portal—others ascending the steps—one relieves the necessities of a poor woman and her infant,—another, with his back to the spectator, is apparently in conversation with a person descending the steps, at whose side appears a woman carrying a basket on her head. The background is remarkable for the beauty of its architectural details.

Originally painted for the Marquis de Louvois, and forming part of the Galleries of Lord Radstock, and W. Wilkins, Esq. R.A.

No. 148 in Mr. Smith's Catalogue.

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33. — ALBERT CUYP.

THE DEPARTURE FOR THE CHASE.

Canvas; width 66¼ *inches, height* 47.

In a fine landscape, brilliantly illumined by the morning sun, a lady on a white horse, accompanied by a gentleman, supposed to be the Prince of Orange, on a black hunter, are seen proceeding to their day's sport. Three pointers and two greyhounds leashed together, and held by a man, follow. A chateau may be noticed in the distance, and two cavaliers on horseback. A river traverses the country.

No. 177 in Mr. Smith's Catalogue.

Sale 16 June 1846
St Patrick Hope
this sale, Christies
30 June 1894 lot 12
bt. P & B. Widener:
passed by bequest to
N.G. Art, Washington

34. — JOHN BAPTIST WEENINX.

DEAD GAME.

Canvas; height $40\frac{1}{8}$ *inches, width* $37\frac{3}{4}$.

A hare and white pheasant, with various hunting implements placed on a marble table. A deeply shadowed background.

From the Boursault Collection.

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35. — SIR PETER PAUL RUBENS.

THE HOLY FAMILY, WITH ST. ELIZABETH AND ST. JOHN.

Panel; height $53\frac{1}{4}$ *inches, width* 39.

This unrivalled specimen of art belonged to the Imperial Gallery of Vienna, until the Emperor Joseph II presented it to Counsellor Burtin, of Brussels, as a recompense for services rendered to his Majesty.

The object of Rubens was to represent Elizabeth visiting her cousin, and presenting her son to the Infant Christ. The scene is thus imagined and composed. The Virgin Mary occupies the centre of the picture; Elizabeth sits on her left, a little lower down, holding on her knees the young St. John, whose expressive look, clasped hands, and inclining posture, denote the respect with which he already regards the son of Mary,—who, standing at the right of his mother, and supported by her, advances his left hand as if to caress his precursor. The Virgin contemplates the Baptist, and notwithstanding the majestic calm depicted on her countenance, her earnest gaze suffices to disclose the secret joy she derives from the pure and innocent homage which her divine child receives. Behind her, on the right, appears Joseph, leaning on the pedestal of a column, and looking away from the scene.

For pencilling, colouring, and the expression of the heads, this picture is most remarkable, and deserves the highest praise. Rubens evidently executed it at his finest period, and has displayed in all their force those brilliant and pure tones, so full of beauty, for which the art of painting is indebted to his creative genius. The style of the heads is admirably chosen, and their expression most accurate. Elizabeth, in spite of her great age, still retains the remains of beauty; and her noble and serene countenance

appears the mirror of her quiet happy mind—not the slightest envy is perceptible in the admiration with which she contemplates the child of her happy cousin. The Virgin Mary combines all the brilliant freshness of youth,—the most exquisitely formed features, and majestic mien,—with that inexpressible grace with which none other than an ingenuous Virgin, whose heart knows only the purest emotions, is endowed. In her modesty, she avoids the full day-light—that at least appears to be the intention of Rubens, in skilfully disposing a light shadow over her lovely face. The figure of Christ is the most illumined, and might pass for the portrait of any beautiful child, so perfectly natural is the innocent expression which the artist has imparted to his physiognomy. The face of the little St. John breathes profound veneration for his Saviour, added to infantine artlessness. The attitude and arrangement of each figure is conceived with taste, suitable to the person, and perfectly in accordance with the whole. A delightful harmony pervades the composition, notwithstanding the brightness of particular colours. In this quality Rubens is without an equal.

From the Lapeyrière and Boursault Collections,—No. 812 in Mr. Smith's Catalogue.

36.—JOSEPH VERNET.

LE NAUFRAGE.

Canvas; width 52 *inches, height* 33½.

The coast of Sicily is the scene of the catastrophe so ably represented in the picture. The ill-fated vessel has struck against the rocks which appear in the foreground, and the foaming billows repulse some of the shipwrecked passengers, who endeavour to succour their companions in their struggles with the angry element. One of the lifeless bodies has been washed ashore, and is surrounded by a commiserating group. At some distance from this scene of woe may be observed a ship struck by lightning

From the Boursault Collection.

37.—PHILIP DE KONINGH.

A BIRD'S EYE VIEW.

Canvas; width 63 *inches, height* 52¼.

This rare and extraordinary work of the master is equal to any similar production of Rembrandt. It represents a vast landscape, which an intimate knowledge of the art of painting has invested with all the brightness and vigour of life. A broad foreground, glittering with vivid colour, extends in front of the picture,—its rich effect greatly enhanced by a grand hunting party, gracefully made to approach the spectator in a curved line. The *jager*, a man of commanding stature, is in advance,—surrounded with hawks, and followed by cavaliers, pedestrians, and a coach and six. A blue limpid stream,—near which are several figures, a fisherman, some peasant women, and a child,—agreeably diversifies the breadth of this fine foreground. The rivulet, winding along the picturesque road, is lost in the shade of the middle distance.

Nearly the whole of this portion of the picture is enveloped in deep shadow. Here rich corn fields, groves, a meandering river traversed by a bridge, and occasionally sheets of pure water, meet the eye.

Beyond the line of this broad shadow, the landscape suddenly bursts upon the view in all the lustrous glow of sunshine. Wide sheets of water, covered with the white sails of numerous small barks, extend across the extreme distance, intersected by plots of land, whose deep tones afford a very happy relief to the watery masses.

To the right, a long range of sand hills, over which huge masses of heavy black clouds roll ominously along, bounds the horizon. The sky advancing is developed in volumes of silvery and beautifully formed clouds,—which wandering or floating over the rich scene beneath, complete the pleasing illusion of this matchless work of art.

The figures introduced are by J. LINGELBACH.

38. — LUDOLPH BACKHUYZEN.

A COAST SCENE.

Canvas; width 43¾ *inches, height* 34⅛.

On a wide extent of ocean are perceptible various vessels of war, and smaller craft. To the left, fishermen are arranging the product of the day's labour, and near them a gentleman and lady preceded by a dog are seen walking on the sands. To the right extends a jetty, alongside which stand several boats,—and a fisherman with his faithful dog may be noticed. The sky is cloudy and indicates a storm.

From the Boursault Collection.

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39. — REMBRANDT VAN RYN.

THE PORTRAIT OF CATRINA HOOGH OR HOOGHSAT.

Canvas; height 49½ *inches, width* 38⅜.

A lady, apparently about fifty years of age, is represented with her face turned towards the left of the spectator, attired in a black silk dress, with black cap, and embroidered frill. In her right hand is a white handkerchief,—and her left reposes on the elbow of a chair. A table covered with a Persian carpet stands by her side,—and near her is a parrot suspended by a thick brass ring, with tablets, on which is written

CATRINA HOOGH—
SAT—OVT 50
Faer
Rembrandt f. 1657.

From the Collection of Lord de Spencer,—and No. 546, in Mr. Smith's Catalogue.

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40. — ADAM PYNAKER.

A LANDSCAPE WITH CATTLE AND RUINS.

Canvas; height 26½ *inches, width* 21.

In an agreeably diversified foreground, near a group of cattle, sits an old woman. On the left is a castellated ruin, surmounted by the picturesque remains of a watch-tower, lighted by the rays of the declining sun. A doorway in the castle admits some partial gleams, which relieve the woody masses skirting the castle wall. Farther is a plain, bounded by the horizon, and a chain of mountains, both of which are brilliantly tinged by the descending luminary.

This beautiful specimen is painted in a bold, free, and natural manner.

From the Collection of Ralph Bernal, Esq., and formerly in the Calonne Gallery.

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41. — JOSEPH VERNET.

THE CASCADE OF TIVOLI.

Canvas; width 66½ *inches, height* 47¼.

The impetuous torrent descends from the top of a chain of mountains. Its waters are collected in a vast basin, whence they escape by an aperture partly blocked up by rocks, and dashing with redoubled fury against these, precipitate themselves into the abyss beyond. On the right, a bridge and a few buildings crown the summit of one of the mountains. Lower down stands a rock, affording a resting place to a party of travellers, who contemplate the gambols of the torrent, and the grandeur of this picturesque spot. To the left, on the declivity of another mountain, are shepherds tending their flocks, and in the valley a fisherman, who casts his line in the waters of the torrent.

Vernet, in this splendid work, aimed at the sublimity of Gaspar Poussin.

From the Lapeyrière and Boursault Collections.

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42. — ONORIO MARINARI.

ST. CATHARINE.

Canvas; height 28 *inches, width* $21\frac{7}{8}$.

The saint is represented in half-length, holding a wheel.

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43. — ALDRET VAN EVERDINGEN.

A VIEW IN NORWAY.

Canvas; height $28\frac{3}{4}$ *inches, width* $25\frac{3}{4}$.

A cascade descends in the centre of this romantic scene. On the left is seen a cottage, and two men on the summit of a rock. On the right, above, are other buildings.

From the Boursault Collection.

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44. — FRANCESCO ZUCCHERELLI.

AN ITALIAN LANDSCAPE.

Canvas; height 27 *inches, width* $21\frac{1}{8}$.

Painted with the usual eleganee of the master. A woman mounted on a white horse, with a male companion on foot, followed by his dog, are seen approaching a hermit. A herd of cattle may be descried in the distance.

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45. — EMANUEL DE WIT.

THE INTERIOR OF A CHURCH.

Panel; height 20 *inches, width* $16\frac{1}{2}$.

This architectural view is pleasingly painted, and enriched by various groups. The light is introduced in a striking and agreeable manner.

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46. — NICHOLAS POUSSIN.

THESEUS SEEKING FOR THE SWORD OF ÆGEUS.

Canvas; width 52 *inches, height* 38¼.

"Ægeus, King of Athens, son of Pandion, being desirous of having children, went to consult the oracle, and on his return stopped at the court of Pittheus, King of Troezene, who gave him his daughter Æthra in marriage. He left her pregnant, and told her if she had a son to send him to Athens so soon as he could lift a stone, under which he had concealed his sword. By this sword he was to be known to Ægeus, who did not wish to make any public discovery of a son for fear of his nephews, the Pallantides, who expected his crown. Æthra became mother of Theseus, whom she accordingly sent to Athens with his father's sword. At that time Ægeus lived with Medea, the divorced wife of Jason. On the arrival of Theseus at Athens, Medea attempted to poison him, but he escaped, and upon showing Ægeus the sword he wore, discovered himself to be his son. When Theseus returned from Crete after the death of the Minotaur, he forgot to hoist white sails as a signal of his success, and Ægeus at the sight of black sails, concluding that his son was dead, threw himself from a high rock into the sea, which from him, as some suppose, has been called Ægean."

Theseus is represented in the act of raising the huge stone under which the sword of Ægeus lies concealed. Æthra, resting on the arm of an attendant, obeys the injunction of her husband in making this trial of her son's strength. The ruins of a palace, through the arches of which appear the distant landscape, form the background.

From Mr. Knight's Collection.

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47. — ALESSANDRO ALLORI, CALLED IL BRONZINO.

ST. JOHN IN THE DESERT.

Canvas; height 49 *inches, width* 35.

This fine picture is a beautiful and characteristic example of the Florentine school of painting.

Signed on the left, immediately under the cup.

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48. — PHILIP DE KONINGH.

THE ENTRANCE TO HAERLEM WOOD.

Canvas; width 63⅝ *inches, height* 51⅞.

On the right of the picture, a herdsman tending his goats is observed near a rustic cottage, which is shaded by two statcly trees. A gate is seen between the foliage.

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49. — BARTOLOMEO ESTEVAN MURILLO.

THE PENITENT MAGDALEN.

Canvas; height 47½ *inches, width* 41½.

The Magdalen appears at the entrance of her retreat, clothed in a purple mantle, her arms folded on her breast, and looking imploringly to heaven for consolation and forgiveness.

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50. — TIZIANO VECELLI DA CADORE, CALLED TITIAN.

A GRAND LANDSCAPE.

Canvas; width 46¼ *inches, height* 36¾.

A majestic pile of buildings arrest attention on the left of this picture, and a stately group of trees decorate the foreground, in which the figure of a sportsman is introduced. In the middle distance an individual is seen stooping to assist another whose foot is wounded. A chain of mountains, surmounted with castellated edifices, form the background, and a river flowing between the hills descends in gentle cascades into the vale beneath.

This picture was presented by Prince Eugene Beauharnais to the General Lecourbe, and existed in his chateau near Bésançon. At the general's demise, his valuable cabinet of paintings came into the possession of M. Grangier, a private gentleman of Bésançon, of whom the present specimen was purchased by M. Fradelle. It is believed to represent the environs of the birth-place of this great master, and is thus referred to by Ridolfi :—" The castle of Pieve is situate on the confines of Friuli, one of

the seven communes of Cadore. It is surrounded on all sides by inaccessible mountains, whence descends a torrent, which, on the cessation of the rigours of winter, acquiring from the accession of the molten snow a superadded force, disdains the amplitude of its own limits, and bursting impetuously upon every obstacle, dashes down the neighbouring dwellings and lays waste entire fields in its destructive passage. In this secluded but fortunate spot the great Titian first saw the light."

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51. — IL CAVALIERE CARLO MARATTI.

ST. MICHAEL TRAMPLING UPON SATAN.

Canvas; height 85¾ *inches, width* 50¾.

This picture was painted after the design and in emulation of Guido.

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52. — SIR PETER PAUL RUBENS.

ATALANTA AND MELEAGER PURSUING THE CALYDONIAN BOAR.

Width 66 *inches, height* 43.

A majestic forest is the scene of this remarkable chase, and is fitted by its savage and secluded aspect for the retreat of the Calydonian pest,—the wild boar,— which Diana, in revenge of the neglect of her altars by Œneus, sent to ravage the dominions of his son Meleager. The destructive career of the ferocious animal however approaches its termination, and he is seen in a brook in the centre of the picture in his expiring agonies. Atalanta, who accompanied by a nymph appears on the left of the spectator, supported against the trunk of a decayed tree, has just shot the arrow from her bow, and inflicted the first wound on the huge monster, whilst the infuriated hounds bound impetuously forward to dispatch their victim. Two of the Princes, coadjutors with Meleager in his attempt to destroy the dreaded beast, advance at one extremity,— and that hero himself is conspicuous at the opposite side, with a spear in his hand, watching the moment to complete the work of annihilation.

Nothing can exceed the spirit and effect with which this splendid

production is treated. The wild and almost terrific spot which the scourge sent by Diana has chosen for his lair,—the writhings of the monster himself,—the determined yet graceful attitude of Atalanta,—the ungovernable eagerness of the dogs, whose yelping may be almost heard,—and the steady composure of Meleager,—are all most faithfully pourtrayed.

This work is engraved by Bolswert.

In the Enumeration of Rubens' Effects it is inscribed as No. 131, and referred to as No. 275 in Mr. Smith's Catalogue.

From the Collection of Lady Stuart.

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53. — BARTOLOMEO ESTEVAN MURILLO.

A ROCKY LANDSCAPE.

Canvas; height 75 *inches, width* 49.

In the foreground a lady, mounted on a mule, which is driven across a rustic bridge by her attendant, and a muleteer advancing to the pass, present themselves. A pedestrian is seen approaching a cottage, whose mistress may be observed feeding poultry. The background is formed by a chain of rocky mountains, whence issue the gushing and uncontrolled waters of a cataract.

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54. — PAUL VERHELST.

THE SCHOOL MASTER.

Panel; width 16 *inches, height* 13.

The pedagogue, surrounded by his pupils, is seated in an arm chair before a desk, holding a pen in one hand, and with the other adjusting his spectacles. Three giddy boys are amusing themselves behind his back; before him, near the table, are two other children of interesting appearance, who listen with attention to his instructions. The dress of one of the latter indicates his condition as superior to that of several of the pupils, one of whom is dressing a wound in his leg; the rest, single, or grouped around a

table, are variously occupied. A servant leads away a little boy from the bottom of the class.

This exquisite little picture is equal in composition, drawing, chiaro-oscuro, and finish, to some of the best works of a similar kind extant.

From the Lapeyrière and Boursault Collections.

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55. — RAINIER BRAKENBURG.

A FLEMISH VAUXHALL.

Canvas; width 19¼ *inches, height* 15¾.

A very faithful and spirited representation of a Flemish Night-house,—in the interior of which an aged fiddler does his utmost to enliven the assembled guests, who appear, however, not to need any stimulus to revel in the delights of this temple of mirth. On the left is seen a youthful couple dancing. Near them, on the ground, one of the priestesses of the place tenderly caresses an *habitué*, who declaims upon the excellence of the glass of liquor which he holds. An urchin, too young to be a participator in the business of the evening, amuses himself in his own way, by essaying whether the spout of a pewter coffee pot is susceptible of inflation. Behind him is seen a pair arranging terms near the open window,—then an exhausted cyprian, and a cynical spectator of the scene. Various other guests are assembled round the fire.

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56. — JOHN OR VELVET BREUGHEL.

A COAST SCENE.

Copper; width 14¾ *inches, height* 9¾.

This highly finished specimen represents a sea shore, enlivened by the figures of several individuals purchasing fish from the hardy mariners, who are unloading their boats of that commodity. A fort, mounted with cannon, and an armed watch tower, are seen behind.

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57. — EGLON VANDER NEER.

THE DILETTANTE.

Panel; height $11\frac{3}{4}$ *inches, width* $9\frac{3}{4}$.

At a table, on which stands a figure of the gladiator and a bust, sits a lady habited in red, engaged in drawing. Behind her is suspended a piece of skilfully worked tapestry.

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58. — LOUIS DE MONY.

AN INTERIOR.

Panel; height $16\frac{7}{8}$ *inches, width* $14\frac{1}{4}$.

In the embrasure of a window are seen a boy and girl engaged in drawing figures. A woman, cleaning a copper kettle, looks on.

This composition, by one of the latest Dutch painters, resembles Gerhard Douw in tone and effect.

From the Boursault Collection.

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59. — MICHAEL V. MUSSCHER.

AN INTERIOR.

Panel; height 14 *inches, width* $11\frac{3}{4}$.

A lady habited in a yellow bodice, fringed with ermine, and wearing a black scarf over her head, is observed seated in an apartment. She is peeling an apple, and a plate containing that fruit, together with a candlestick, are seen on the table near her. A little boy in a cap and feathers looks enquiringly in the face of the lady. On the right is a basket with a cushion, and a map hanging in the background.

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60. — P. GYSELS.

FRUIT AND VEGETABLES, WITH A GARDEN BACKGROUND.

Copper; width $13\frac{1}{4}$ *inches, height* $10\frac{1}{2}$.

A faithful imitation of nature, and possessing the exquisite finish which this master was celebrated for bestowing on his works.

From the Boursault Collection.

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61. — ADRIAN BRAUWER.

AN INTERIOR OF A FLEMISH ESTAMINET.

Panel; width 29 *inches, height* $18\frac{1}{2}$.

Two individuals, one of whom is sitting with a pipe in his hand in conversation with his companion, a mirthful peasant, occupy the right of the picture, whilst a little farther on three others express great merriment in observing the very friendly relations subsisting between two personages, retired in a corner to the left. Another spectator of the scene looks through a small window.

From the Boursault Collection.

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62. — WILLIAM MIERIS.

BACCHUS AND ERIGONE.

Canvas; width $26\frac{1}{8}$ *inches, height* 21.

"Erigone, a daughter of Icarius, was deceived by Bacchus under the form of a beautiful grape. She hung herself upon hearing that her father had been killed by some shepherds whom he had intoxicated, and was made the constellation known now under the name of Virgo."

In a beautiful landscape, against a rock shaded by two lofty trees, Bacchus, enveloped in a leopard skin, appears in a recumbent position. Erigone, attended by two boys, presents him with a bunch of grapes. A gold cup lies on the ground, and an ewer is suspended from the branch of a tree.

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63. — ANTHONY WATTEAU.

LES DELICES DU CAMP.

Panel; width $11\frac{7}{8}$ *inches, height* $9\frac{1}{2}$.

This very graceful and poetically executed picture pourtrays with much truth the amusements of the camp. The principal group consists of six soldiers, who on the maxim of *cedant arma Veneri*, are displaying all their gallantry to a couple of *grisettes*. In a tent behind are others of their comrades carousing, and in the right hand corner a pretty domestic episode to the *scène joyeuse*, in which figure a married trooper, his wife, two children, and another member of the family—his dog.

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64. — PETER VAN SLINGELANDT.

INTERIEUR DE CUISINE.

Panel; width 13¾ *inches, height* 11.

Near a fire, upon which smokes a kettle of soup, sits a young woman, holding in her lap an earthen vessel, nearly emptied of its contents. Behind her, on a table covered by a carpet, are placed a wicker basket, a bottle, a spoon, and pestle and mortar. Above are seen some books and a torch upon a shelf; on the ground, near the table, a pan containing vegetables, and elsewhere are grouped a basket of wood, a copper kettle, an overturned bucket, and other domestic utensils.

From the Lapeyrière and Boursault Collections,—and No. 23 in Mr. Smith's Catalogue.

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65. — HENDRICK SORGH.

LE MARCHE AUX HERBES.

Panel; width 24⅝ *inches, height* 18⅝.

The dealer, seated amidst her commodities, is in negotiation for the sale of a bunch of carrots, which her husband presents to the purchaser. Behind are two ladies in conversation with an old woman,—they direct a boy to take home the supply they have provided.

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66. — PAUL POTTER.

THREE COWS IN A MEADOW.

Panel; height 17¼ *inches, width* 15½.

Three cows are represented in a meadow, two of which are standing, and seen in nearly side views. That nearest the spectator is of a dull dun colour, and the other of a reddish brown. The third is white patched with brown, and is lying down ruminating. A small clump of trees at the side completes the composition. The drawing, colouring, and handling, are alike inimitable.

From the Erard and Durand Collections,—No. 40 in Mr. Smith's Catalogue. Signed, and dated 1654.

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67. — PHILIP WOUVERMANS.

UN DEPART DE CHASSE.

Panel; width 15⅞ *inches, height* 14¼.

On the right a pilgrim leaning on his staff, with uncovered head supplicates charity from a lady mounted on a grey horse, which forms the centre of the picture. The lady's companion has dismounted from a brown steed held by her, and is engaged in detaching two hounds, whilst a third, leaping upon his master, betrays his impatience for the sport. A milkmaid, two figures, and a dog approach the spot by a road leading from the distant mountains. A tree, most delicately pencilled, rises above the principal group, and two sheep are seen near a paling behind. The background displays a line of hills and habitations of various kinds. The sky floats lightly over the whole, and the entire picture is remarkable for its clearness of tone, freedom of touch, and graceful composition.

From the Zachary and Durand Collections. No. 176 in Mr. Smith's Catalogue.

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68. — GONZALES COQUES.

A FAMILY OF DISTINCTION.

Panel; *width* 27⅛ *inches, height* 20½.

A gentleman in the Spanish costume, resting on a stick, is the principal figure in this composition. His wife, holding a fan, appears on his right; and behind, a young lady seated at a table playing the guitar. A little spaniel is seen between the gentleman and lady. On the left is a young girl, holding a greyhound. The background displays a garden, with a group of the *Graces*, a column and drapery.

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69. — RICHARD WILSON.

AN ITALIAN LANDSCAPE.

Canvas; width 29¾ *inches, height* 23.

This beautiful production represents Lake Albano seen on a fine summer's evening, and with all the glowing sunshine effect only observed in

the lovely climate of Italy. A company of bathers is seen in the agreeably diversified foreground. Different edifices adorn the heights on the right, and the heights of Palestrina form the distance.

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70. — DAVID TENIERS THE YOUNGER.

THE CARD PLAYERS, KNOWN AND ENGRAVED UNDER THE TITLE OF " LE CHAPEAU ROUGE."

Panel; width $26\frac{1}{4}$ *inches, height* $18\frac{1}{2}$.

In a low apartment, more than a dozen figures, women and children, are observed assembled. In the foreground, to the left of the spectators, two men are seated at a table, playing at cards. Between them is an aged villager, who seems to give the eldest player the benefit of his advice, and two other rustics are spectators of the game. In the background, round a fire place, are assembled four men drinking. The different domestic utensils introduced by Teniers in his interiors appear in this picture.

From the Boursault Collection.

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71. — PETER DE HOOGE.

THE MUSICAL PARTY.

Canvas; width $27\frac{5}{8}$ *inches, height* $23\frac{7}{8}$.

In the interior of an apartment paved with marble is seated a lady, singing a duet with a cavalier in a Spanish hat. On the opposite side is observed a gentleman, leaning on the table, and about to accompany them on the flageolet,—with various accessories, a hat and feathers, open music book, &c., lying on the table. The background is occupied by a lady and gentleman in conversation near a bed, and an attendant page, with a jug in his hand, leaning at the window. A door leads from the room into a garden ornamented by statues, and on the left is a half-open window.

The characteristic excellence of this master in his introduction of sun-shine effect is very remarkable in this picture.

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72. — OMMEGANCK.

LE MATIN.

Panel; width 37¾ *inches, height* 28¼.

In a beautiful landscape, screened on the right by a high mountain, a village maiden, carrying a package on her head, precedes a flock of sheep and goats across a rivulet: on the left, and in the misty vapour of the morning, is seen a peasant woman mounted on her ass, and accompanying a herdsman, who is also driving his flock.

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73. — ANTONIO CANALETTO.

THE PIAZZA SAN MARCO, VENICE, FROM THE LAGUNA.

Canvas; width 49⅝ *inches, height* 31¼.

This magnificent square is represented with all the charms belonging to the place itself, and which appear in the works of this master. The beautiful architectural details of the Doge's palace and *campanile*, with the distant *procurative vecchie*, and *fabbrica dell' orologio*, are exhibited with the most exquisite effect.

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74. — VAN STRY.

A LANDSCAPE WITH CATTLE AND FIGURES.

Panel; width 26¾ *inches, height* 18¾.

A pleasing composition, enlivened by a beautiful effect of sunshine. Different figures and cattle are introduced.

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75. — PLATZER.

THE INTERIOR OF A SCULPTOR'S STUDIO.

Panel; *width* 24½ *inches, height* 16¾.

The artist is seated in a chair, holding an open book before him, and directing the attention of a lady and gentleman—his visitors—to one of his productions. His pupils are at work in the apartment, which is decorated with many specimens of the art.

A very elaborately finished production.

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76. — FREDERICK MOUCHERON.

THE SIBYL'S TEMPLE AT TIVOLI.

Canvas; height $30\frac{5}{8}$ *inches, width* $25\frac{5}{8}$.

In a woody and agreeably diversified foreground, a wayfarer, accompanied by his dog, is seen reposing. A muleteer driving two mules over a bridge is next observed. On the right, a shepherd halts for an instant, to converse with a woman seated near the road. The mountains which skirt the *Campagna di Roma* are visible in the distance.

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77. — ARNOLD VANDER NEER.

A WINTER SCENE.

Panel; width $26\frac{7}{8}$ *inches, height* $17\frac{3}{4}$.

On the left of a frozen canal, on which are figures skating, appear several persons in conversation near their dwellings. On the opposite bank, a town encircled by a wall is visible. An old wood-cutter and his daughter are seen crossing the road, near a boat which is frozen up.

The effect of this clear and fine specimen is remarkably pleasing.

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78. — GASPAR POUSSIN.

A VIEW OVER THE CAMPAGNA DI ROMA.

Canvas; width $48\frac{1}{4}$ *inches, height* $28\frac{3}{4}$.

The eternal city is visible in the distance. Some figures of husbandmen and cattle are introduced.

This picture was sold by the late Mr. Harry Phillips, as agent for Mr. Delahante, the celebrated French collector, in June 1827, to Mr. Gray, who afterwards disposed of it to Mr. Wilkins, the academician, at the sale of whose cabinet it was acquired.

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79. — LUDOLPH BACKHUYZEN.

HAERLEM LAKE.

Canvas; width $23\frac{1}{8}$ *inches, height* $15\frac{3}{4}$.

Several persons are seen on the bank of the lake bidding adieu to a party of travellers seated in a boat about to sail. Another sailing-vessel is discernible on the water. The distance presents a view of the city and its surrounding country.

From the Boursault Collection.

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80. — JOHN STEEN.

THE INTERIOR OF AN ESTAMINET.

Canvas; width 40 *inches, height* 34 *inches.*

The centre of this picture is occupied by a young man employed in tilting a barrel with great care, and anxiously watched by a maiden, who stoops to receive its last remaining contents. On the left sits an old man, deeply interested in the success of the operation, and behind him several boys, whose ill-disguised sorrow at the prospect of the slender potations which the position of the cask seems to promise them, is most faithfully pourtrayed. Behind the barrel, on the right, is a virago, whose uplifted arm and brandished shoe indicate her readiness to chastise the unsuccessful experimentalist on the almost drained *tonneau*.

From the Boursault Collection.

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81. — JACOB RUYSDAEL.

A WOODY LANDSCAPE.

Canvas; width $20\frac{3}{4}$ *inches, height* 17.

This excellent specimen represents a sequestered scene. On the left stands a rugged hill, thickly covered with trees; and a rivulet—traversed by a rustic bridge, over which a shepherd drives the remnant of his flock

towards the wood—flows between steep and elevated banks. A verdant freshness pervades, and an exquisite sky completes this perfect work of J. Ruysdael.

No. 130 in Mr. Smith's Catalogue.

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82. — PLATZER.

THE PAINTER'S ATELIER.

Panel; width 24½ *inches, height* 16¾.

The interior of this apartment discloses its proprietor in the exercise of his vocation. He paints the portrait of a lady, whose companion is examining a picture. An attendant, to beguile the tedium of the sitting, executes an *aria* on the guitar. The walls are appropriately furnished.

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83. — JOHN MOLINAER.

THE INTERIOR OF A CABARET.

Canvas; width 33¾ *inches, height* 27⅛.

This spirited specimen, which is replete with character and humour, discloses the several tastes and occupations of a party of merry-makers. One of its members, a woman, is seen seated with a *scaldino* between her legs, and holding a glass in her right hand towards a man, who performs the office of Ganymede, and fills the extended cup from the flask which he holds,—whilst with his right hand he flourishes his hat. A merry group, sitting round a table, next presents itself, enlivened by the melody of a fiddle and bag-pipes. On the left, a young woman, accompanied by a man, ministers to the wants of the assembled guests, by drawing a can of beer from a cask.

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84. — OMMEGANCK.

LE RETOUR DES CHAMPS.

Panel; width $36\frac{1}{8}$ *inches, height* $26\frac{1}{2}$.

Towards the end of a lovely summer's day, a shepherd followed by his flock, is seen encouraging his dog to bring back the stray sheep. He approaches a sandy road bordering a river, surrounded with recent plantations, and facing a mountain, which is surmounted by a venerable edifice.

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85. — DAVID TENIERS THE YOUNGER.

LE BERGER ENDORMI.

Canvas; width $23\frac{5}{8}$ *inches, height* $16\frac{1}{4}$.

A shepherd is observed asleep in a landscape near a herd of cattle. Various other animals appear,—sheep, a dog, and on the left a brood of ducks. A hill surmounted by buildings rises above, and from the appearance of the sky a storm may be predicted.

From the Boursault Collection.

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86. — L. BACKHUYZEN.

A SCENE ON THE Y AT AMSTERDAM.

Canvas; width $21\frac{3}{4}$ *inches, height* $16\frac{5}{8}$.

This very carefully finished performance represents the river Y under the influence of a gentle gale, with a portion of the dock-yards at Amsterdam. The object nearest the spectator is a small market boat; beyond this a red house is observable, and clusters of trees near a jetty, along-side which lies a fishing boat. On the opposite side a solitary mariner is noticed guiding a small boat laden with baskets, and farther on, several ships of war and merchantmen are riding at anchor near the dock-yard.

From the Collection of the Duchess of Berri, and No. 147 in Mr. Smith's Catalogue.

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87. — VERSTEIGH.

AN INTERIOR.

Panel; *height* 22⅜ *inches, width* 19.

In an apartment of a Dutch habitation, an aged lady sits reading at a table, on which stands a glass containing gold fish. A young woman, near whom is a child in its cradle, works at her needle. This domestic party is seen by the light of two candles, one of which is held by a servant who waits for orders.

From the Boursault Collection.

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88. — ISAAC VAN OSTADE.

LES VOYAGEURS.

Panel; height 19 *inches, width* 14⅜.

By the side of a road, two men and a woman are reposing from the fatigues of their journey under a clump of trees. A villager, bearing a burthen on his back, and under the weight of which he appears to bend, stops to converse with the first group,— and in the interval of his halt his dog takes the opportunity of refreshing. Farther on, two other travellers, one of whom rides a white horse, slowly pursue their way. A church is visible in the distance.

From the Boursault Cabinet,—and No. 55 in Mr. Smith's Catalogue.

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89. — J. VAN HUGHTENBURGH.

AN ATTACK OF CAVALRY.

Panel; width 32 *inches, height* 21½.

This spirited specimen is one of the master's finest works, and for expression and character may be pronounced equal to the performances of Wouvermans.

The contest rages over a mountainous country of considerable extent.

In the foreground is observed a party of soldiers vigorously attacking a standard bearer, and seeking to wrest the ensign from his grasp. A cuirassier on the left has been dashed from his horse, which has fallen upon him. A body of Hungarians advance to the attack.

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90. — DIRK VANDEN BERGEN.

LE CHEVAL BLANC.

Canvas; height $22\frac{3}{4}$ *inches, width* $19\frac{3}{4}$.

In a woody landscape of much beauty is observed a white horse, and on the right two cows and three sheep reposing. Behind, a shepherd and shepherdess are seated beside a pedestal, under a tree,—near them is a dog. Other animals are on the left.

From the Collection of M. M. Zachary, Esq.

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91. — JAN VICTORS.

THE VILLAGE COBBLER.

Canvas; width 31 *inches, height* $24\frac{5}{8}$.

Sale 4th & 5th June 1846 (138) bought in (74 guineas) Sale 16th June 1860 (lot 4) bt by Eason (£42). Bought by National Gallery London in 1892 See Dutch plgs (61 Nov 1312) for intermediate provenance.

In the centre of a square, near a private domicile, a cobbler, established *sub dio*, receives a visit from a girl who brings her shoe to be repaired. A boy, followed by his dog, passes near them. On the left, another boy is seen purchasing fruit from an old woman,—and on the bridge in the background, a quack doctor expatiates on the merit of some nostrum to a knot of assembled *gobemouches*.

From the Boursault Collection.

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92. — DAVID TENIERS THE YOUNGER.

THE ARMOURER.

Panel; width 31 *inches, height* $22\frac{1}{4}$.

In the interior of an apartment, about which a quantity of armour of the richest character is disposed, sits an armourer, very attentively examining

a gun. Four figures are forging at a blazing fire in the background, and an old woman about to quit the room. An effect of light from the window enlivens the composition.

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93. — ANNIBALE CARACCI.

LA MADONNA DELLA SCUDELLA, AFTER THE PICTURE BY CORREGIO AT PARMA.

Canvas; height 31 *inches, width* $22\frac{3}{4}$.

The Virgin appears seated, and holding a bason in her right hand. The Infant Jesus presses his left hand on his mother's arm, and with his right receives some fruit from Joseph, who gathers it from a tree behind. A glory of angels surmounts this group, and another angel with the ass is seen in the background.

From the Collection of W. Wilkins, Esq., R.A.

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94. — BENVENUTO TISIO, CALLED GAROFALO.

ST. JEROME.

Panel; width $23\frac{1}{4}$ *inches, height* 20.

The sainted recluse is sitting at the entrance of his cave, holding the sacred volume, which he has been contemplating. His lion crouches at his feet, and a small picture of the Virgin and Child hangs over a book and hour-glass. On the left, on a tree, is fixed a crucifix. The distant landscape is discerned behind.

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95. — ANNIBALE CARACCI.

THE DEATH OF ST. FRANCIS.

Canvas; height $28\frac{1}{2}$ *inches, width* $22\frac{1}{4}$.

The expiring saint is seen before an altar, supported by an angel. Three others appear above. A landscape forms the background.

From Lord Radstock's Collection.

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96. — JOHN BAPTIST WEENINX.

THE ARTIST'S PORTRAIT.

Canvas; width 31⅜ *inches, height* 24⅞.

He is here represented in full hunting costume, surrounded by his dogs, and attended by a keeper, who arranges the produce of the *battue* behind. The pedestals of two colossal columns are inserted in the composition, which is completed by a landscape background, with horses in the distance.

From Lord Northwick's Collection.

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97. — THOMAS GAINSBOROUGH.

A LANDSCAPE.

Canvas; width 18⅝ *inches, height* 15⅝.

A very richly colored representation of mountainous scenery. A herdsman is seen driving two cows over a rustic wooden bridge.

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98. — ANDREW BOTH.

LA MARCHANDE D'OIGNONS.

Panel; height 20⅛ *inches, width* 18⅛.

At the entrance of an Italian village, the *marchande d'oignons*, wearing a large straw hat, is seated on the poles of a wheelbarrow, in which she hawks her odoriferous vegetables. A peasant, probably a purchaser, is about filling her measure. Near these two women, four villagers in different attitudes repose under a ruined edifice.

Other figures and a two-horse car are observed farther on.

From the Lapeyrière and Boursault Collections.

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99. — CORNELIUS DUSART.

THE ITINERANT FISHMONGER.

Canvas; height $13\frac{3}{4}$ *inches, width* $15\frac{5}{8}$.

This worthy is represented in treaty for the disposal of a sole with a woman, conspicuous for rotundity, who stands with her child at the door of a cottage. The husband is remarked within, bearing testimony by his appearance to his participation in the pleasures of the table. Good living is the order of the day in this dwelling, and extends its influence even to the brutes, as is observed from the high condition of two fat sows, visible in a pigsty behind the fisherman.

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100. — GERBANT VANDER EECKHOUT.

THE PRESENTATION IN THE TEMPLE.

Panel; height $22\frac{5}{8}$ *inches, width* $18\frac{3}{4}$.

The high priest, seated in the interior of the temple, presents the infant Jesus to the veneration of the Shepherds, who render homage at the feet of the Saviour of the world.

From the Boursault Collection.

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101. — REMBRANDT VAN RYN.

THE ADORATION OF THE SHEPHERDS.

Canvas; width 27 *inches, height* $20\frac{1}{2}$.

This composition is probably the first study for the splendid work existing in the National Gallery. It consists of ten figures,—the principal of whom, the Virgin Mary, kneeling in the straw, holds the Infant Christ. Joseph stands on the farther side of the crib, with a lighted candle in one hand, screening it with the other. Two shepherds are bending in adoration, and a third with a staff is near them. The other shepherds are on the left, apparently in conversation, previously to the performance of their homage to the Infant Saviour.

No. 60 in Mr. Smith's Catalogue.

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102. — NICHOLAS MAES.

AN INTERIOR.

Canvas; height $21\frac{3}{4}$ *inches, width* $19\frac{5}{8}$.

In this apartment is observed an old woman, seated in an arm-chair near a window, engaged in paring turnips. An open book lies on the window sill, and a spinning wheel may be discerned on the right. In a niche behind stands a jug.

From the Collection of Count Pourtales.

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103. — ADRIAN VAN OSTADE.

INTERIEUR RUSTIQUE.

Panel; height $16\frac{1}{4}$ *inches, width* $13\frac{3}{4}$.

Seated at a table opposite each other, two old acquaintances are devoting a few moments to the satisfaction of a quiet *tête-à-tête*, over a bottle of *supernaculum*. One of them, inclining forwards, placing his right hand on his knee, and holding a pipe in his left, animates the conversation by the recital of some amusing adventure. The other listens attentively,—and to afford the narrator breathing-time, is about to replenish his cup. A child, standing at the extremity of the table, looks smilingly at the two villagers. In the mean time the mistress of the house, indifferent to the subject-matter of the colloquy, is occupied near the fire in her domestic arrangements.

From the Lapeyrière and Boursault Collections,—and No. 171 in Mr. Smith's Catalogue.

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104. — JOHN STEEN.

LES ŒUFS CASSÉS.

Canvas; height 18 *inches, width* $15\frac{1}{8}$.

This very spirited production is replete with point and humour, and painted in the artist's best manner, approaching the fine works of Metzu. The mishap which has just befallen the hostess of a Flemish estaminet

affords the utmost merriment to two spectators, one of whom, rendered amorous by the effects of the liquor he has imbibed, endeavours to induce the dame to submit to his caresses, an effort which she vehemently resists. The second, wearing a red cap, is seated quietly on a wooden bench, and by his gesture, indicates his belief that the hostess will not always maintain her unyielding mood. A man holding a jug of beer stands behind. The composition is completed by a boy at the window, tasting the contents of a small basin with his finger, and various accessories—an empty cask—a frying pan—the broken egg-shells—and some muscle shells. An open door is seen in the background.

From the Boursault Collection.

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105. — PAUL POTTER.

SPORTING CAVALIERS AT AN INN DOOR.

Panel; height $17\frac{3}{4}$ *inches, width* 16.

On the high road, near a large tree, stands a country inn, with its thatched roof and pigeon-house. The landlord issues from the door, and brings refreshments to a party of horsemen,—one of whom, who is surrounded by his hounds, he is in the act of serving. Another cavalier riding a spirited horse is behind,—and a third, attended by the huntsman, leading a leash of dogs, approaches the first group, whistling to the remainder of the pack.

Signed on the right.

From the Boursault Collection,—and No. 13 in Mr. Smith's Catalogue.

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106. — WILLIAM MIERIS.

THE GREEN GROCER'S STALL.

Panel; height $15\frac{1}{4}$ *inches, width* $12\frac{3}{4}$.

At an arched window,—on the sill of which are exhibited the commodities of the dealer, carrots, parsnips, and a basket of melons,—appears an old woman, whose head is covered by a white handkerchief. She holds a

cauliflower in one hand,—points with the other to some bunches of carrots, and is engaged in extolling the quality of a melon, which a young servant is anxious to procure. The girl rests her left hand on the basket containing her other purchases, and her right on the desiderated melon. A sculptured frieze, representing boys playing with a goat, in basso-relievo, after the celebrated Fiammingo, is observed under the window. On the left, at the top, hangs a cage containing a canary, and a bunch of onions. On the opposite side is a curtain richly designed. Tiers of shelves piled with vegetables appear in the interior of the shop,—and on the left, a window admitting light.

Signed on the left, at the top, W. Van Mieris, 1731.

Sale 3rd June 1846
lot 141
bt for £172-10s-0d
by Fisher or Ward
for L^d Hertford
Wallace Collection
P. 151

107. — ADRIAN VANDER WERF.

VENUS DONNANT UNE LEÇON DE SAGESSE À L'AMOUR.

Panel; height 17¼ *inches, width* 12¾.

The goddess is represented naked, sitting on a blue drapery placed against a rock, which adjoins a line of mountains and mysterious groves. Cupid stands before his mother, ready to seize an arrow, whilst Venus seems to dissuade him from directing it maliciously.

From the Pourtales and Boursault Collections,—and No. 80 in Mr. Smith's Catalogue.

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108. — JOHN BAPTIST GREUZE.

PSYCHE.

Panel; height 15¾ *inches, width* 12¾.

Sale 4th-6th June 1846
lot 20
bt for £1050 by
Lord Hertford
Wallace Collection P. 442

The exquisite expression imparted to this lovely head is more eloquent than the most elaborate description. Sorrow has seized upon the mind of Psyche—her dear Cupid has forsaken her, and she abandons herself to the unrestrained influence of the melancholy which oppresses her spirit. Her eyes are raised imploringly—her hair dishevelled—her head drooping—the graceful drapery which should serve to shield her charms from the profane

gaze is in disorder, and her entire appearance expresses the most poignant grief. Who can contemplate the agonized look of the deserted fair one—the misery blended with resignation—the remorse for past errors, and forgiveness of the author of her sufferings, without shedding a tear of compassion over the woes of one "who loved, not wisely, but too well"?

From the Collection of Monsieur Boursault, of Paris, for whom it was painted by Greuze.

109.—ADRIAN VANDER WERF.

LA VIERGE EN PRIERE.

Panel; height 15½ *inches, width* 10½.

Kneeling on the clouds, and enveloped from head to foot in the folds of a mantle, the Virgin Mary is seen in the act of prayer. Her downcast eyes, and devotional position, express profound religious feeling. Two cherubim appear below Mary, and regard her with admiration and respect. The astonishing beauty of execution remarkable in this picture is not its only charm. The figure of the Virgin so perfectly depicts her character—is so full of loveliness, grace and candour—so admirable a delineation of virtue receiving its just reward, that the spectator willingly accords the artist the merit of the most sublime and elevated conception.

From the Lapeyrière Collection,—and No. 91 in Mr. Smith's Catalogue.

110.—DAVID TENIERS THE YOUNGER.

THE VILLAGE SURGEON.

Panel; height 14¼ *inches, width* 10⅝.

A surgeon is employed in dressing a wound in the head of a patient, who is seated in a chair. On the right the assistant prepares a cataplasm, and an old woman enters the apartment from behind. The wife of the sufferer stands near the operator, patiently waiting the result of his application. The apartment is plentifully furnished with the utensils of the village Galen.

From Lord Northwick's Collection.

111. — OMMEGANCK.

A MORNING SCENE.

Panel: width 15⅞ *inches, height* 14.

In a beautiful landscape, seen under the influence of the early morning light, sits a young girl engaged in netting, and at the same time watching over a black cow, a ram, and ewe.

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112. — KAREL DU JARDIN.

CATTLE FORDING A RIVER.

Canvas; width 23½ *inches, height* 18½.

This beautiful work represents an exquisite landscape seen in the clear grey morning light. The foreground is gracefully broken, and a shepherd on a white horse may be observed driving two oxen. Behind, a man, woman, two oxen, a mule, two sheep, and a dog, are about fording a rivulet. A bright Italian sky crowns the picture.

Signed, and dated 1664.

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113. — PHILIP WOUVERMANS.

THE SACKING OF A VILLAGE.

Panel; width 24½ *inches, height* 16¾.

In this beautiful specimen, all the horrors of the subject are very strikingly expressed. In the centre of a group of disconsolate women, old men, and children, a general of cavalry, followed by his staff, contemplates unmoved the various cruelties practised by his men, and turns a deaf ear to the entreaties of the supplicants. On the left of the officer, a peasant endeavours to rescue his wife from the grasp of a rude soldier. Beneath this group another of the troop binds the arms of two wretched inhabitants of the village, mindless of the prayers of an old woman and her child, who beg for mercy on their knees. On the right, a bereaved wife bewails her

loss over the body of her slaughtered husband, and a child grieves for its faithful friend—a dog—which has not even been spared in the general carnage. A party of soldiers pillaging is next observed, and others receiving the spoil, with a monk made prisoner. The conflagration of the village is seen in the background, and on the road groups of prisoners, cattle, and the main body of the assailants.

From the Hesse Cassel, Malmaison, and Boursault Collections, and No. 257 in Mr. Smith's Catalogue.

114.—KAREL DU JARDIN.

THE FARRIER.

Canvas; width $19\frac{3}{4}$ *inches, height* $17\frac{7}{8}$.

Two mules, one a bay—the other white, laden with packages, are observed before a farrier's shop, which is shaded by a canopy of vine. A man in a red cap, assisted by a boy, is engaged in shoeing the white mule. A donkey appears behind the pump, and a dog is seen *arrosant* the farrier's tool box. Two children are near the door of the shop, where a smith labours at his vocation. A wall extends along the background, above whose summit are perceived rocks, meadows, and trees, and part of a dwelling, brilliantly illumined by the sun's rays,—and one of those beautiful skies, which the artist excelled in representing, surmounts the scene.

It is one of his finest works,—was purchased in Italy of M. Siteveau by Count Pourtales, afterwards adorned the Boursault Gallery, and is mentioned by Mr. Smith in his Catalogue as No. 77. Signed, and dated 1658.

115.—JOHN LINGELBACH.

THE HAY-CART.

Panel on Canvas; width $16\frac{1}{2}$ *inches, height* $18\frac{3}{4}$.

This vehicle, already heavily laden with the produce of the neighbouring fields, occupies the centre of the picture, and three figures, one on the top of the pile of hay, and two others at the sides of the cart, are employed in

adding to its contents. A bay horse, enticed by the rich odour exhaling from the newly mown crop, is unable to withstand the temptation it presents, and is seen making inroads upon the trusses from behind: a white quadruped of the same species reposes on the ground near him. A peasant, partly shading his face with his arm, reclines on a sack near the cart; and a woman—near whom a little boy is observed quaffing the contents of a pitcher—sits in the adjoining corner, performing the tenderest office of maternity. Behind, two mounted villagers—male and female—discuss the all-important subject of "the crops" with the countrymen first described; and at the opposite side of the picture, two urchins amuse themselves after old Isaac Walton's fashion in the adjacent stream. A beautifully varied landscape serves as the background to the figures in this beautiful specimen, which, as a faithful and elegant representation of rural scenery and the occupations of the country, is perfect in all its parts. The merit of the execution approaches that of Philip Wouvermans.

From the Collection of the late Marquis Camden.

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116. — JOHN ROTTENHAMER.

THE VIRGIN AND CHILD.

Copper; height $4\frac{5}{8}$ *inches, width* $3\frac{5}{8}$.

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117. — ALBERT CUYP.

A BOY HOLDING THREE HORSES.

Panel; width $15\frac{3}{4}$ *inches, height* $13\frac{5}{8}$.

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118. — GABRIEL METSU.

A WOMAN CLEANING FISH.

Canvas; height 12 *inches, width* 10.

A Dutch housewife is observed at the door of her cottage, over which a vine spreads its luxuriant foliage, industriously cleaning a haddock on a

counter before her. A kitten seated on a copper kettle, with other accessories, make up the picture.

This little gem is signed,—mentioned by Descampes in La Vie des Peintres,—existed in the Fonthill Collection in 1823,—and is marked No. 60 in Mr. Smith's Catalogue.

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119. — JOHN WYNANTS.

A LANDSCAPE.

Canvas; width 16 *inches, height* 13⅛.

In this composition is observed a gentleman on horseback traversing a sandy road, which is skirted by a clump of trees. A beggar solicits alms from the cavalier, and a woman and child are seen seated by the wayside. The view is extensive over a hilly country. The figures are executed by A. Van de Velde.

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120. — DAVID TENIERS THE YOUNGER.

L'HOMME À LA CHEMISE BLANCHE.

Panel; width 19½ *inches, height* 13¼.

The principal figure in this composition is habited in a *chemise blanche* —whence the title of the picture—and sits in front of a barrel, lighting his pipe at a stove. A man in green, holding a pipe, rests on the barrel, and another with a similar appendage stands behind. In the background are four figures warming themselves at a fire, and an old woman entering on the right. The accessories usually noticed in the works of the master are here also observable. A jug near the individual in the *chemise blanche,*—a glazed pan on the right, and a wooden stool supporting an earthenware pan.

From the Boursault Collection.

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121. — OMMEGANCK.

A LANDSCAPE.

Panel; width 19 *inches, height* $15\frac{1}{2}$.

Under the shade of a clump of trees is extended a shepherd asleep, whilst his flock, dispersed about the country, seek shelter from the glowing heat of the sun. A rivulet washes the broken foreground, and hills are seen in the distance. A beautiful specimen, in which the effect of the setting sun is most admirably expressed.

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122. — WILLIAM VAN DE VELDE.

A CALM WITH SHIPPING.

Canvas; height $14\frac{1}{2}$ *inches, width* $12\frac{3}{4}$.

This little gem is remarkable for its exquisite simplicity. It represents a beach scene, animated by the presence of different fishermen. A skiff, manned by a single sailor, proceeds towards a fishing boat, which is ready to start, and in the offing appear several men of war and a merchant vessel becalmed. A beautiful sky completes the picture.

From Mr. Baillie's Collection,—and No. 161 in Mr. Smith's Catalogue.

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123. — DAVID TENIERS THE YOUNGER.

LA GRANDE KERMESSE.

Copper; width $30\frac{1}{8}$ *inches, height* $22\frac{1}{4}$.

In the centre of an inn yard, enclosed by a paling, are noticed two villagers dancing to the sound of the hurdy-gurdy, played by a personage standing against a lofty tree. Others, less enthusiastic in this exercise, form different groups round the tables, which cover the entire space before the inn, and are variously engaged. On the left is an old man, coatless, in a red cap, smoking,—a stool and jug near him. Behind, six peasants are carousing at a table. A woman is observed at the inn door, and various parties differently occupied extend towards the musician. On the right, an old man

en bonnet rouge points the attention of a couple seated on a wooden bench to the smoker above alluded to. The notice of a dog is arrested by the same individual. Two countrymen appear in the background at a gate, through which they endeavour to persuade a drunken fellow to pass. A man and woman precede them. The spire of the village church and other buildings rise in the distance. The composition is completed by the customary accessories.

This picture is engraved by Lebas. Formerly in the Lucien Buonaparte, Pourtales, and Boursault Collections,—and No. 105 in Mr. Smith's Catalogue.

124—ADRIAN VAN OSTADE.

THE CABARET.

Panel; height $24\frac{3}{4}$ *inches, width* $22\frac{1}{2}$.

This very characteristic scene passes in the interior of a hut, which receives its only light from an arched doorway. The *dramatis personæ* consist of more than twenty-five individuals, whose attitudes and physiognomies are varied in the most striking and extraordinary manner. The four ages are here present, each revelling in its peculiar and appropriate enjoyment. In the foreground, a boy in a slouched hat is seated on a low stool, near a bowl of milk,—and by the air of languid indifference with which he holds the spoon, so lately employed in diminishing its contents, appears to say "*Ohè jam satis!*" Near the satiated urchin, a villager, humbly taking off his hat, accepts a cup offered him by a good-humoured looking *bon vivant*. An old woman looks laughingly on. Behind her, in the shade, a drunkard may be distinguished asleep on a table, near several devotees to the jolly god. Opposite the door, and to the left of this group, several figures are spectators of a rustic *pas de deux*, executed to a brilliant *allegro*, which is performed on the hurdygurdy by the village Musard. The most prominent among the observers is a man standing with his hands crossed behind him, and wearing a feather in his hat. His dignified gait and air pronounce him the *magnifico* of the hamlet. Another man, seated, with a pipe in his hand, looks away from the scene. To the left, a couple may be noticed in a tender attitude, and a much more animated conversation seems to take place behind them,

between three heavy rustics, whose respective ages do not, however, indicate much capacity for enjoyment.

The very animated action of this picture, has rendered the introduction of many accessories necessary,—amongst which the ale-house utensils have not been spared,—and the *ensemble* of the composition affords the most faithful possible representation of the amusements of an assembly of Flemish boors. The light is managed in imitation of Rembrandt; who is, in strength of color and knowledge of chiaro-oscuro, here emulated by Ostade.

Signed, and dated 1652.

From the Lapeyrière and Boursault Collections. Engraved by Suyderhoef,—and No. 34 in Mr. Smith's Catalogue.

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125. — JOHN WYNANTS.

A LANDSCAPE WITH HAWKING FIGURES, KNOWN AS "LA BRODERIE."

Canvas; width 28¾ *inches, height* 24⅛.

This picture presents an open country, beautifully varied with hills, wood, and water. In the foreground, two sportsmen are observed reposing, in conversation with a falconer followed by three dogs. On the right, in the distance, is seen a man on horseback, accompanied by a pedestrian. Another figure traverses the road behind the falconer. On the opposite side, against a hedge, rises a withered tree; and various plants, with broken pieces of trunks and branches, are introduced. This beautiful work is adorned by figures from the pencil of LINGELBACH.

From the Boursault Collection,—and No. 126 in Mr. Smith's Catalogue.

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126. — ADRIAN VAN DE VELDE.

MERCURY AND ARGUS, IN A LANDSCAPE.

Canvas; width 35¼ *inches, height* 26⅞.

In this admirable picture, the messenger of Jupiter, having lulled the unsuspecting Argus to sleep, is depicted in the act of drawing his sword to punish his ill-timed interference in the amours of the "Νηφεληγερετλ Ζευς."

The metamorphosed Io is seen in the form of a beautiful white cow, reposing at the foot of a lofty oak, and near her a sheep. On the left, an ewe suckles a lamb. Beyond are two cows and some sheep, enjoying the shade afforded by a clump of trees. Behind the tree, under which Argus sleeps, are two other cows,—one of them drinking from the river. On the right, in the foreground, appears a goat, and in the distance are two cows and a sheep.

Signed, and dated 1665.

This picture, which is remarkable for all the brilliant qualities of the master, belonged to the Collection of the Duchesse de Berri, and is No. 50 in Mr. Smith's Catalogue.

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127. — J. VAN HUYSUM.

FRUIT AND FLOWERS.

Copper; height $30\frac{5}{8}$ *inches, width* $23\frac{5}{8}$.

A bouquet of various flowers, together with bunches of grapes and peaches, placed in a vase on a marble slab.

This beautiful specimen is remarkable for all the brilliant qualities of the master,—his faithful imitation of nature, extreme accuracy of detail, brilliancy of color, and perfection of finish.

From the Boursault Collection.

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128. — FRANCESCO ALBANO.

THE VIRGIN AND CHILD.

Copper (circular top); height $8\frac{1}{2}$ *inches, width* $6\frac{3}{4}$.

The Virgin is seated, and seen in half-length: she is attired in a robe of crimson with blue drapery, and holds a book in her right hand, whilst the Infant Saviour, reposing on his mother, caresses her affectionately.

From the Boursault Collection.

Sale 4th June 1846
Lot 203
Lt Norton; with
Samuel Sanders by
1879 (Exh RA N° 73).
Bequeathed in 1894
by S. Sanders to
Fitzwilliam Museum,
Cambridge

129. — KAREL DU JARDIN.

AN ITALIAN VIEW—MORNING.

Panel, width $10\frac{1}{4}$ *inches, height* $7\frac{3}{4}$.

On the right is a gentle knoll of beautiful form, on whose green surface are two cows, a sheep, and an ass, tended by a shepherd. This knoll slopes down, and terminates in a sand bank, which is reflected in the stream beneath. In the middle distance is an Italian *casino*, surrounded by a wood. Nearer the eye are two ash trees, tinged with the morning sunlight. The receding country exhibits an extensive range of mountains, dotted with habitations of different kinds. The Apennines appear in the distance. The fresh tint of morning is beautifully diffused over the landscape.

This *chef-d'œuvre* is most highly esteemed,—and has been designated "Le Diamant." Engraved in the Le Brun Gallery, and No. 26 in Mr. Smith's Catalogue.

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130. — ANNIBALE CARACCI.

CHRIST CROWNED WITH THORNS.

Panel; height $8\frac{1}{4}$ *inches, width* $6\frac{5}{8}$.

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131. — GABRIEL METSU.

A LADY AT A WINDOW, HOLDING AN APPLE.

Panel; height $10\frac{3}{4}$ *inches, width* $8\frac{3}{4}$.

Through an arched window, the left side of which is shaded by a vine, is observed a lady in a black cap, seated in a chair. She holds in her left hand an apple, which she has just taken from a shaped dish lying on the window-sill,—and in her right a knife. Near her is a book and a butterfly. A cage hangs from the interior of the apartment, and a window is seen at one extremity.

Brought by Mr. Chaplin from Sweden, and signed.

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132 — ADRIAN VAN OSTADE.

THE INTERIOR OF A CABARET.

Panel; height 13⅞ *inches, width* 12½.

Before a low bench, on which a pack of cards, two pipes, and a small basin, are scattered, sit *mine host,*—a jovial individual, holding a jug of ale in his right hand, and his gossip the village butcher, habited in the costume of his calling. Behind, at a table placed in the recess of a window, two boors are seen playing at cards, and a man and boy spectators of their game. A dog lies asleep in front, on the right of the stool.

Signed, and dated 1658,—and No. 79 in Mr. Smith's Catalogue.

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133. — CORNELIUS POELEMBURG.

A LANDSCAPE WITH FIGURES.

Panel; width 12 *inches, height* 9¼.

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134. — CLAUDE GELÉE, CALLED LE LORRAIN.

AN ITALIAN LANDSCAPE.

Width 43⅛ *inches, length* 28⅞.

On the right of this exquisite picture appears a mass of rocky cliffs, whose sides are thickly covered with bushy trees, which extend to the opposite side, and there uniting with a ruined edifice, form a boundary to the foreground. A gentle stream waters the base of the cliffs, seeming to pass along the bank to the ruins, and thence under a bridge, consisting of one single arch. The more distant landscape is refreshed by a river, having on its banks a castellated building. The principal figure introduced in this composition is that of a herdsman, who sits playing on his pipe at the foot of a tree on the left, while his flock browse in the neighbouring meadow. The effect pervading this beautiful work is that of a fine clear morning.

From the Hesse Cassel, Malmaison, Talleyrand, Gray, and Owen Collections,—and No. 152 in Mr. Smith's Catalogue.

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135. — NICHOLAS BERGHEM.

A VIEW IN ITALY, WITH CATTLE AND FIGURES.

Canvas; width 39½ *inches, height* 32¼.

In the foreground of this composition a muleteer is seen striking his beast,—which rendered restive by repeated blows, kicks violently, whilst a dog may be observed barking behind. A young *contadina*, quietly seated on a mule, laughs at the dilemma of the muleteer. This meeting amuses another peasant, who may be perceived on the left, behind a group of cows, sheep, and a goat; beyond is discovered a ruined building in the centre of an extended country, bounded by distant hills. On the right is a mass of rocks, whence descends a fountain, at which a shepherd, who conducts a drove of oxen, is slaking his thirst. In the distance behind the donkey, a man is driving a mule. A river separates the foreground from the rest of the picture, the whole of which is beautifully illumined by the rising sun.

From the Lapeyrière Collection.

One of the principal ornaments of the Boursault Gallery—purchased in Paris in 1838—and referred to by Mr. Smith in his Catalogue as No. 81,—"The Stubborn Ass."

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136. — MEINDERT HOBBIMA.

HAERLEM WOOD.

Canvas; width 50½ *inches, height* 38¾.

This magnificent work represents a richly wooded country, through which runs a winding road, skirted on the right by groups of stately oak trees, of fresh and luxuriant foliage. Two horsemen are seen approaching in the foreground, and in advance of these a man and boy diverge from the road towards a woman sitting at its side. An individual is observed to quit a rustic cottage, which, surrounded by a paling, appears on the left. On the opposite side stands an inn of picturesque appearance, at which a traveller is baiting a white horse,—an ostler is near him, and a woman engaged in raising water from a well. Four figures are remarked proceeding along the road in the distance, and a cottage on the right. The variations of light

and shade are exquisitely rendered in this composition, which is painted with much firmness and fine impasto. A fine sky completes the scene. The figures are by Barent Gael.

This picture was obtained surreptitiously from the Royal Collection of Copenhagen, during the disorders consequent upon the attack on that town by the English :—it originally belonged to the Cholmondeley Collection, and is No. 80 in Mr. Smith's Catalogue.

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137. — JOHN BOTH.

A VIEW IN ITALY.

Canvas; width $46\frac{3}{5}$ *inches, height* $35\frac{1}{2}$.

This beautiful landscape, radiant with the glowing tints of a fine autumn evening, presents in the foreground a road issuing from the mountains, and leading into an extended valley,—the hills encircling which are visible in the distance. On the left appears a clump of stately trees, and on the other side rises a hill covered with trees and bushes. Below are seen the gushing waters of a fountain.

Amongst the figures with which Andrew Both adorned this landscape, is a woman riding a mule, in company with a man, who drives another mule in front. Farther on, a herdsman is seen following his flock. Two other figures are visible.

From the Boursault Collection,—No. 56 in Mr. Smith's Catalogue.

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138. — SIR ANTHONY VANDYCK.

THE VIRGIN, INFANT SAVIOUR, AND A SAINT.

Canvas (oval); width $46\frac{1}{4}$ *inches, height* $41\frac{3}{4}$.

Portraits of the Duchess d'Aremberg and her infant son, in the characters of the Virgin and Child, with a saint paying homage to them.

The lady is seated on the right, with the child sitting in her lap, extending its hand towards the donor (the Abbot Scaglià), who is kneeling before the Infant Saviour, with his hands united.

No. 362 in Mr. Smith's Catalogue.

From the Collection of J. Knight, Esq., of Portland Place.

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139. — CORNELIUS DUSART.

THE FISHWOMAN.

Canvas; height $18\frac{3}{4}$ *inches, width* $15\frac{5}{8}$.

At the window of a cottage, overgrown with vine leaves, appears the mistress with her child. She has just dismissed the fishwoman, who evinces much mortification at the failure of her negotiation. Behind the latter, the proprietor of the rustic dwelling is seen about to enter his abode, seemingly much amused by the dispute between his wife and the *poissarde*. A dog, on the right, displays some interest in the scene. Farther on are two boors carousing, and in the distance different groups.

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140. — JOHN FREDEMAN DE VRIES.

A LANDSCAPE.

Panel; height $20\frac{1}{4}$ *inches, width* $15\frac{1}{2}$.

In a woody scene, through which winds a picturesque road, are seen peasants in conversation. The smooth unruffled waters of a lake extend their glassy surface to the right.

Signed.

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141. — THOMAS GAINSBOROUGH.

A LANDSCAPE.

Canvas; height 20⅝ *inches, width* 15⅝.

A composition similar to No. 97, by the same master. A laborious husbandman is observed driving his ass before him, and on an eminence a shepherd, and a peasant woman with her child may be noticed.

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142. — DOMENICO ZAMPIERI, CALLED IL DOMENICHINO.

MELEAGER AND ATALANTA.

Panel; height 38 *inches, width* 29⅝.

"Meleager, a celebrated hero of antiquity, was son of Œneus, king of Ætolia, by Althæa, daughter of Thestius. He signalised himself in the Argonautic expedition, and afterwards delivered his country from the neighbouring inhabitants, who made war against his father at the instigation of Diana, whose altars Œneus had neglected. No sooner were they destroyed than Diana punished the negligence of Œneus by a greater calamity. She sent a huge wild boar, which laid waste all the country, and seemed invincible on account of its immense size. It became soon a public concern. All the neighbouring princes assembled to destroy this terrible animal, and nothing was more famous in mythological history than the hunting of the Calydonian boar. The most celebrated chiefs attacked the boar with uncommon fury, and at last it was killed by Meleager. The conqueror gave the skin and head to Atalanta, who had first wounded the animal. This partiality to a woman irritated the others, and particularly Toxeus and Plexippus, the brothers of Althæa, and they endeavoured to rob Atalanta of the honourable present. Meleager defended a woman and killed his uncles in the attempt." See *Lempriere's Classical Dict.*

Meleager is represented in the act of presenting the boar's head to Atalanta, who is seated, attended by a cupid, and receives the offering. A train of nymphs appear on the left. This scene passes in a beautiful landscape.

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143. — WILLIAM VAN DE VELDE.

THE CALM, WITH MEN OF WAR AT ANCHOR.

Canvas; width 90½ *inches, height* 64.

Sale June 6th 1846
lot 230
bt for £1,764
by L^d Hertford
Wallace Collection
N° P137

A Dutch man of war, whose sails are partly furled, and represented with that profound knowledge of the subject and attention to details which distinguish this master, appears on the left, firing a salute in honour of the admiral, who is seen arriving in his boat. On the same side, behind, is another vessel of similar calibre, whose sails are unfurled, and in the distance are others. On the right, two large men of war ride majestically at anchor,—the one nearer to the spectator with unfurled sails. Two small vessels occupy the distance behind, and several small craft are advancing from the right to the principal objects. The shore bounds the picture.

Comment on this unrivalled work of art would be superfluous—it has been always considered the *chef-d'œuvre* of this the greatest marine painter, recorded in the history of the art, and it possesses in the most eminent degree, all his finest qualities—all that charm which has led to his appreciation before every painter of his class.

From the Collection of the Earl of Lichfield, Shugborough Hall,—and purchased by Mr. Farrer, August 10th, 1842. -£1,186, Farrer (Smith a de Groot say £1,245-6s-0d)

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144. — J. VANDER HEYDEN, AND A. V. VELDE.

A VIEW OF THE DAM, AT AMSTERDAM.

Width 18 *inches, height* 14.

The church of Westerkerck occupies a prominent position in this picture on the right, and tends by its quaint and peaceful architecture to excite the interest of the spectator. Several figures appear in front, one of whom is a child trundling his hoop. A cluster of trees of brilliant verdure, impart a freshness to the centre of the composition, which is terminated on the left by a portion of the Hôtel de Ville. Here also are various figures, as also the representation of a contest of dogs for that highest object of canine ambition—a bone.

THE HALL.

1. — GUDIN.

A VIEW NEAR NAPLES.

Canvas ; width 45⅞ *inches, height* 30⅞.

ENEATH a cloudless sky is seen a wide extent of ocean, enlivened by a pleasing effect of sunshine. A party of fishermen have brought their boats near the shore, and are engaged in drawing in their nets. On the left may be noticed several dwellings, placed against a rock overgrown with trees. Nothing can be more true to Nature than this glowing Italian sea-view.

From the Boursault Collection.

2. — ROEHN.

SISTERS OF CHARITY DISTRIBUTING FOOD.

Canvas ; height 44½ *inches, width* 38.

These pious ladies, four in number, are seen on the threshold of the almonry dispensing creature-comforts to the poor. The distribution is made in due and fitting order, and women, children, and old men, appear in their turn to receive a portion commensurate with their necessities. The different feelings animating each applicant are effectively represented. Here the overwhelming joy of a mother, who receives nourishment for her offspring, is displayed —there the deference rendered by youth to age—and farther on the

touching spectacle of the poor blind man sharing his repast with the companion of his helplessness and affliction—his faithful dog.

The effect produced by the very skilful handling of this pleasing subject, cannot fail to inspire the admiration of every generous and compassionate heart.

From the Boursault Collection.

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3. — YSENDYCK.

LA FAMILLE INDIGENTE.

Canvas; *width* $32\frac{1}{8}$ *inches*, *height* $24\frac{1}{2}$.

The poor mother holds in her lap her little boy, whose foot is wounded. She is accompanied by two other children, one of whom hides itself behind her at the approach of a shepherd, who points to a carriage on the opposite side of the valley, which has been attacked by banditti. The costumes of the figures in this clever picture are admirably preserved.

From the Boursault Collection.

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4. — YSENDYCK.

LE MARCHAND DE CHAPELETS.

Canvas; *width* $28\frac{3}{4}$ *inches*, *height* 22.

The vendor stands in front of St. Peter's Church at Rome, and carries suspended at his waist a box containing chaplets, sacred songs, and holy relics. A lady accosts him to enquire the price of a chaplet which a little boy is observed to touch; whilst this passes, an *abate*, who appears in a magisterial attitude near the lady, seems to be reading, although his main object is to scrutinize the young and pretty purchasers who surround the hawker. This scene, sketched after nature upon the spot, conveys an excellent idea of the daily occurrences in modern Rome, in all of which *i signori abati* are constant agents.

From the Boursault Collection.

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5. — DESTOUCHES.

LE RETOUR AU VILLAGE.

Canvas; width 46¾ *inches, height* 38.

A young girl, whom repentance has overtaken and rescued from the paths of error, revisits her paternal roof, and resumes the simple habiliments she unwisely cast aside. Her father, inspired with just indignation, commits to flames the gaudy trappings which rendered his child unworthy of his protection.

This picture was exhibited at the Louvre in 1827, and belonged to the Boursault Collection.

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6. — Mrs. SOYER.

A BUY-A-BROOM GIRL AND HER BROTHER.

Canvas; height 35 *inches, width* 27⅞.

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7. — TIERSONNIER.

THE BRIGAND'S DAUGHTER.

Canvas; height 38¼ *inches, width* 28½.

At the entrance of the hiding-place of her father and his band, sits the brigand's daughter, her head resting on her right arm. Her poinard and crucifix—emblems of crime and its expiation—are by her side.

From the Boursault Collection.

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8. — J. VAN ROBBE, OF GHENT.

A LANDSCAPE WITH CATTLE.

Canvas; width 38 *inches, height* 29.

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9. — J. VAN ROBBE, OF GHENT.

A LANDSCAPE WITH CATTLE.

Canvas; width 38 *inches, height* 29.

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10. — SCHOTEL.

A VIEW NEAR SCHEVELING.

Panel; *width* $33\frac{3}{8}$ *inches, height* $24\frac{5}{8}$.

In this composition a party of fishermen wait for the arrival of a sailing vessel, which appears tossed on the waves and coming towards them. On the distant sea are other fishing boats. The sky is grey and lowering.

The fine qualities of Backhuyzen and W. Vander Velde are observable in this modern Dutch painter.

From the Boursault Collection.

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11. — GLOVER AND MOORE.

LAKE ALBANO.

Canvas; width $57\frac{3}{8}$ *inches, height* 40.

A pleasing work of these masters. A group of cattle under a clump of stately trees is effectively introduced in the foreground.

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12. — H. BLICK.

THE INTERIOR OF A CHURCH IN HOLLAND.

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13. — SOLOMON RUYSDAEL.

A VIEW IN HOLLAND.

Representing a road leading to a village inn, where one carriage has just arrived, and another is approaching. Beyond is seen the spire of a

church. In the foreground a herdsman is driving four cows to a ford, through which a man on horseback is passing. The distance is occupied by a river and boats.

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14. — CAMILLE ROQUEPLAN.

A VIEW OFF THE COAST OF NORMANDY.

Canvas; width 45 *inches, height* $31\frac{1}{4}$.

A hazy effect pervades this picture. Two waggons are observed descending a sandy road; and on the opposite side, a jetty, serving to screen some fishing and sailing boats, may be noticed.

From the Boursault Collection.

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15 — IL CAVALIERE GIUSEPPE CESARI, CALLED D'ARPINO.

THE BATTLE OF CONSTANTINE AND MAXENTIUS.

Canvas; width 52 *inches, height* 29.

A spirited study from the picture by Giulio Romano, after the designs of Raffaelle, existing in the *Stanze di Raffaelle* at the Vatican.

From the Collection of W. Wilkins, Esq., R.A.

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16. — BERNARD VAN ORLAY.

THE VIRGIN AND CHILD.

Panel (circular top); height $25\frac{1}{2}$ *inches, width* $17\frac{3}{8}$.

The Virgin Mary and Infant are represented in a landscape.

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17. — BAERSTRAET.

A VIEW OF HAERLEM.

Canvas ; width 50 *inches, height* $35\frac{1}{2}$.

This view is taken from the principal square of the city: the most remarkable edifices are the hotel de ville and the tower: at different distances are perceived various groups and isolated personages, carriages, and other conveyances.

From the Boursault Collection.

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18 — IL CAVALIERE GIOVANNI PAOLO PANINI.

ARCHITECTURE AND FIGURES.

Canvas ; width $42\frac{1}{2}$ *inches, height* $34\frac{1}{2}$.

A composition of different ruins, in the midst of which St. Paul is seen preaching to the Romans.

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19 — A STUDY FROM MURILLO.

THE FRUGAL REPAST.

Canvas; height 50 *inches, width* $38\frac{3}{4}$.

This meal, consisting of grapes and a water melon, is consumed with avidity by two arch looking mendicant urchins.

From the Boursault Collection.

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20. — JOHN STEEN.

A KERMESSE AT THE VILLAGE OF WARMENT.

Canvas: width 70 *inches, height* $43\frac{3}{8}$.

A production consisting of upwards of fifty figures, and displaying all the ability of the master in his treatment of scenes from low life, and his exquisite perception of the ludicrous. A figure under a large tree in a

reclining posture, supposed to be the artist, and the very personification of a *bon vivant*, occupies the foreground, and is purchasing shrimps from a red-capped vendor of these delicacies; near him are his wife and child, and another urchin slily popping cherries into his hat. A party of boys and girls, dancing beneath the tree to the music of the hurdy-gurdy, is next seen,—and different accessory accompaniments. Figures variously engaged surround them. At one of the inn-windows is observed a woman suffering from the effects of her intemperance; at the other window a man and woman. On the right of the tub sits a man giving a child refreshment from a jug. An individual, apparently not very sober, whose back is turned to the spectator, is supported in his progress by a young villager, accompanied by her mother. Behind appears an old man taking off his cap, and next to him a cavalier—Frank Hals—on horseback, comments on the passing scene to a lady of distinction, with her son and daughter. A boy holding a cage is next discerned, and a greyhound slyly peering at its contents. Behind, to the right, is the gate of Warment, whence a coach and pair proceeds towards the village; and the church, with a flag flying on its steeple, may be remarked in the distance. A milkmaid, and a beggar soliciting alms, now present themselves,—and in the foreground an individual, habited in a red cap, is haranguing an old woman, who empties a brass kettle into the rivulet beneath her, thus disturbing the meditations of a pair of studious frogs.

22.—HENDRICK VAN VLIET.

THE INTERIOR OF THE GREAT CHURCH AT HAERLEM.

Canvas; width 47½ *inches, height* 39⅞.

A very pleasing representation of ecclesiastical architecture, with an agreeable effect of light. A variety of figures differently engaged, are introduced. On the right is a group in conversation; to the left, an individual habited in a red cloak, and followed by his dog, is attracted by a monument in one of the side chapels, under the pulpit; in the distance, a knot of persons discourse together. Two quarrelsome dogs are seen in the left corner.

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23. — JAMES PHILIP DE LOUTHERBOURG.

A LANDSCAPE.

Canvas; width 37⅛ *inches, height* 27¾.

A spirited delineation of woodland scenery. A woman on horseback, about to cross a ford, guides a herd of cattle. A vicious cur looks angrily at one of the cows.

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24. — SOLOMON DE KONINCK.

THE PHILOSOPHER.

Panel; width 40 *inches, height* 33⅛.

The furrowed face and contemplative look give evidence of the intense application of the philosopher, who is seen thoughtfully reposing his head on his left hand, and seated at a table covered with books, engaged in writing. A boy holding a stick, and a woman busy at her domestic preparations, the requisites for which are observed near her, are the other occupants of the apartment. An outer chamber leads from the philosopher's study.

Painted in emulation of *Rembrandt.*

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25. — R. WESTALL, R.A.

THE COTTAGER'S CHILD.

Canvas; width 55⅜ *inches, height* 46½.

In a woody landscape, near a stile, is observed a little girl carrying home her pitcher, which she has filled from the neighbouring lake.

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26. — GIOVANNI BATTISTA SALVI, CALLED IL SASSO FERRATO.

THE VIRGIN, CHILD AND ST. JOHN IN A LANDSCAPE.

Canvas; width 47¾ *inches, height* 46¾.

From a design of Raffaelle.

27. — HENRY VERSCHURING.

THE BLIND MUSICIAN.

Canvas; height 21¾ *inches, width* 17.

At Rome—*fuori delle mura*—sit two peasants playing at chess on a tub: one of them is attracted by the sounds emitted from a hurdy-gurgy, upon which a blind man, led by his dog, is performing. A *contadina* reposes on a stone behind, and on the left is an attendant, who offers a flask of *orvieto* to the two players. Buildings, cattle and figures form the background.

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28. — HENDRICK SORGH.

AN INTERIOR.

Canvas; width 40 *inches, height* 29.

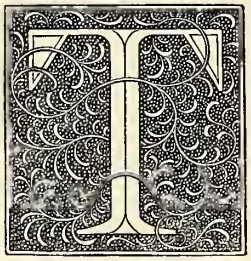
In an apartment furnished with a number of kitchen utensils, is observed an individual smoking, and in conversation with an old woman. In the background, near the window, two persons are seen at table,—and behind, a man bringing refreshments.

THE PARLOUR.

1. — BARTOLOMEO ESTEVAN MURILLO.

THE INFANT SAVIOUR ASLEEP.

Canvas; width 26⅜ *inches, height* 23¼.



HE Infant Christ reclining upon a cloth, in the enjoyment of profound repose. The subject has enabled this great master to produce a representation of the Saviour of mankind, in one of the most attractive attitudes of childhood. Like all his pictures, there is a truth of coloring, which, though not his greatest merit, gives a proud pre-eminence to all the pictures of the Spanish Raphael.

From the Boursault Collection.

2. — JAMES STELLA.

THE HOLY FAMILY.

Canvas; width 26⅛ *inches, height* 19⅝.

Angels in adoration surround the Holy Family, and in the background another of the sacred choir announces the nativity to the shepherds.

3. — PHILIP WOUVERMANS.

THE STAG HUNT.

Canvas; width 49 *inches, height* 33⅞.

In a landscape with a high broken hill, surmounted by a few straggling trees, appears a party of huntsmen, with attendants and dogs, in pursuit of two stags, which are bounding from them. In the foreground, on the left, a lady on horseback addresses a dwarf bearing a hawk, and two men endeavour to restrain two greyhounds from joining in the chase. On the left, in the distance, is discerned a round tower, and beneath it a woman driving sheep and cattle across a ford. In the extreme distance, the sea may be descried.

From Mr. Zachary's Collection,—and No. 482 in Mr. Smith's Catalogue.

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4. — ARNOLD VANDER NEER.

A LANDSCAPE.

Canvas; width 39⅝ *inches, height* 36½.

In a woody landscape, under the shade of a cluster of venerable oak trees, two wood-cutters are busily engaged in their operations. Farther on a group of figures are in conversation; and behind, in the distances, appear different habitations. On the left, near a pond, is a man on horseback, and some cows.

From Lord Northwick's Collection.

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5. — ALBERT CUYP.

SHIPPING ON THE RIVER MAES.

Panel; width 45½ *inches, height* 24¼.

This very animated scene presents in the foreground a boat occupied by five figures,—and to the right, a *barchetta* with an awning, conveying a party of distinction. Behind, to the left, is a yacht, and Dort church. Various vessels are seen in the perspective.

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6. — JOHN VAN STAVEREN.

AN INTERIOR.

Panel; width 33½ *inches, height* 27½.

An old woman is represented seated near the window of an apartment, and examining the head of a little girl, who kneels before her. A spinning-wheel is by her side. A fire, and various domestic utensils may be noticed behind.

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7. — ISAAC VAN OSTADE.

A LANDSCAPE.

Canvas; width 51⅛ *inches, height* 39.

In an agreeably diversified foreground, remarkable for the presence of a lofty oak tree, is observed a cavalier on a white horse, accompanied by a peasant on foot, journeying towards a country inn surrounded by a wood, above which a spire is perceptible. On the right of the horseman, an individual seated on the ground converses with another in front of him. A group of nine persons, one of them baiting a horse, is seen before the door. Three pigs are noticed ranging about the road,—and on the right, nearly opposite the inn, a corn field inclosed by a hedge, and a line of hills terminate the distant prospect.

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8. — JOSEPH VERNET.

THE SHIPWRECK.

Canvas; width 38⅝ *inches, height* 22¼.

The same fidelity in depicting the horrors of one of these dreadful visitations is observable in this picture as in the preceding one by the same artist, noticed as No. 36 in the Gallery. The doomed ship is seen dashed upon the rocks by the force of the angry and ungovernable waves, whilst a party of fishermen are engaged in hauling to land their own frail bark, lest it meet a similar fate. The coast becomes gradually less and less visible towards the horizon, and a town may be descried at the foot of a mountain. All the vessels discernible are hastily making for land.

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9. — SIMON DE VLIEGER.

SCHEVELING BEACH.

Panel ; width 41¼ *inches, height* 27¾.

In the foreground of this composition is noticed an officer surrounded by soldiers and peasants, and superintending the disembarkation of a body of troops, conveyed by boats from four vessels of war anchored in the offing.

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10. — D. T. R. CAMPHUYSEN.

The interior of a shed, in the centre of which is a girl cleaning a tub. On the right, are a basket, pitcher, and other accessories, and on the left, a cow feeding, and a dog lying by the open door-way, through which is seen a view of the adjacent country.

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11. — JOHN VANDER CAPPELLE.

A MARINE VIEW.

Canvas ; width 23 *inches, height* 18⅞.

This pleasing little specimen is full of life and animation. Several yachts and boats are observed. The distant town may be descried.

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12. — BREKELENCAMP.

AN INTERIOR.

Panel ; height 22¾ *inches, width* 20¼.

An old woman, accompanied by a little boy, is engaged in dressing a girl ; a wall, relieved by a window, forms the background to these figures— and different accessories furnish the interior of the homely apartment.

From the Boursault Collection.

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13. — PATRICK NASMYTH.

A VIEW OF STIRLING CASTLE.

Canvas; width $23\frac{3}{4}$ *inches, height* $17\frac{1}{2}$.

In the meadows at the foot of the eminence on which the castle stands are a flock of sheep and a horse grazing. A group of figures also is introduced.

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14. — VERMEULEN.

A landscape divided by a river, the banks of which are skirted by trees and cottages. A vehicle drawn by a pair of horses is about to enter the ferry-boat.

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15. — HENRY MOMMERS.

CATTLE AND FIGURES IN A LANDSCAPE.

Canvas; width $32\frac{1}{4}$ *inches, height* $24\frac{3}{4}$.

Two young villagers are observed in the foreground tending their flocks. One of them is seated, and holds a bottle in her lap. A peasant, driving an ass laden with baskets, converses with them. In the distance appears a city. The sky is clear and serene.

This picture, which is one of the most pleasing of the master, resembles the works of Berghem in composition, and of K. du Jardin in colour.

From the Boursault Collection.

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16. — GERARD BERKHEYDEN.

A VIEW IN A DUTCH TOWN.

Panel; width $16\frac{3}{4}$ *inches, height* $12\frac{5}{8}$.

Represents a public square, with several figures and equipages.

From the Boursault Collection.

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17. — FRANCIS DECKER.

A RUSTIC SCENE.

Canvas; height 30¾ *inches, width* 26.

Before a thatched cottage is seen an old wooden pump of picturesque character. The figure of a servant girl in a stooping posture, and a brood of chickens, appear in the foreground.

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18. — OMMEGANCK.

LE MILIEU DU JOUR.

Panel; width 29¾ *inches, height* 24⅜.

The period of the day is indicated by the repose of the flock belonging to a shepherd, who has sought shelter from the scorching sun under a tree. A woman of the neighbourhood, carrying two buckets, wends her way towards a stream, which runs at the foot of a mountain. The whole of the upper part of the picture is shaded by branches,—these, intersecting with each other, form a covering, through which, at intervals, appear rays of sun-light.

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19. — CLAUDE GELÉE, CALLED LE LORRAIN.

A LANDSCAPE WITH FIGURES.

Canvas; width 30 *inches, height* 25⅝.

Evening is the period represented. A stream flows in the foreground, where a fisherman is noticed offering part of his day's labour for sale to a peasant woman. Under a cluster of trees on the right a party of shepherds driving home their flocks, and a mounted cavalier, are observed. A castle seated on an eminence commands the scene.

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20. — PATRICK NASMYTH.

A LANDSCAPE.

Panel; width 18½ *inches, height* 13.

A group of venerable trees decorate a pleasingly broken foreground, where a brood of ducks in a pond may be remarked. A mounted cavalier pursues his course along the road. On the left is a cottage partly screened by trees, and a line of hills in the distance.

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21. — PETER NEEFS.

AN INTERIOR.

Panel; width 24 *inches, height* 15⅞.

A correct delineation of the interior of a cathedral, with the introduction of appropriate figures—a lady abbess at the head of a devout *cortège* of her sisterhood.

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22. — JOHN VAN HAGEN.

A LANDSCAPE.

Canvas; width 25¾ *inches, height* 22⅛.

On the left of this mountainous scene is observed a man driving an ass, —and further on, a mounted cavalier surrounded by his dogs. A wooden bridge, thrown across a waterfall, enables travellers to traverse the rapid current in safety.

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23. — ABRAHAM STORK.

A VIEW OF HAERLEM.

Canvas; width 32¾ *inches, height* 23⅞.

On the left of the picture is observed a party descending from a summer house into a boat moored alongside the building. A yacht sailing up is firing a salute. In the background appears the town, with its church, bridge, and dwellings.

THE DINING-ROOM.

1. — LE NAIN.

THE INTERIOR OF AN INN, WITH TRAVELLERS.

Canvas; width 64⅝ *inches, height* 47¼.

UR travellers appear in this apartment seated round a table. On the left, a blind improvisatore, habited in red, recites to the accompaniment of the hurdy-gurdy. On the right, a young cavalier, wearing a red cloak, and an old man, are playing at cards, and attended by a female servant. In the right corner, a child is seen blowing bubbles, which another catches in his hat; and on the left, two young men, auditors of the improvisatore, are perceived.

From the Collection of George Watson Taylor, Esq.

2. — JOHN MOLINAER.

A WINTER SCENE.

Canvas; width 57 *inches, height* 42.

The inclemency of the season has frozen a river in the vicinity of a Dutch town. On its surface are first observed two individuals in conversation near a wall, above which is seen part of a dwelling. Farther on, a group of figures, and a man procuring hay from a manger for two horses. A boy soliciting alms of a lady and gentleman next appears,—and some fishermen, who have broken the ice, and are drawing in their net. In the background are various figures skating,—and on the receding banks, a church, a windmill, and several habitations.

3. — OCHTERVELT.

THE ELZEVIR FAMILY.

Canvas; height 29 *inches, width* 23.

In the interior of an apartment are congregated the family of Elzevir, the distinguished Dutch printer. The moment selected by the painter for representation, is one of the proudest in the life of Elzevir, who has just received from his sovereign the order of his country, as a recompense for his skill in the art of typography. His children, of different ages, surround him, —one with her nurse,—another, a mischievous boy, pulls the ear of a spaniel held by a little girl,—whilst a third, who wears her father's decoration, is seen approaching the latter to dissuade them from their cruel treatment of the dog. Her mother is with her. Various articles of furniture and ornament complete the composition.

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4. — HENRY VERSCHURING.

LA PIAZZA DEL TRITONE—ROME.

Canvas (circular top); height 35 *inches, width* $28\frac{5}{8}$.

In the foreground of this interesting composition appear a lady and gentleman, followed by a page, who holds an umbrella. On the right is seen the elegant fountain, called " del Tritone," at which a pilgrim refreshes himself. A group of children with a dog surround it,—and a peasant on his mule, which slakes its thirst in the delicious water of the fountain, may be observed behind. On the left a couple of mountebanks are declaiming to the mob, amongst whom a quarrel seems to have arisen.

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5. — DAVID RYCKAERT.

THE COBBLER.

Panel; width 40 *inches, height* $28\frac{1}{4}$.

In the interior of his workshop, furnished with different utensils, sits a laborious cobbler in the costume of his trade, repairing a pair of shoes. His wife is behind him, occupied at her spinning wheel, and their child near its mother. A playful kitten is seen in the left corner.

From the Boursault Collection.

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6. — ADRIAN VAN OSTADE.

THE GAZETTE READER.

Panel; height $8\frac{5}{8}$ *inches, width* $7\frac{1}{8}$.

A peasant, whose half length is visible at a table, discontinues for an instant his perusal of a newspaper, to refresh himself with a glass of beer. His pipe is by his side. Through an open window is seen a clustering vine.

Signed, and dated 1683.

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7. — JOHN FYT.

DEAD GAME AND FRUIT.

Canvas; width $62\frac{5}{8}$ *inches, height* $47\frac{3}{4}$.

This composition consists of a dead hare, partridges, woodcocks, some small birds, and a basket of grapes, executed with great truth. A cat endeavours to steal one of the woodcocks, and a spaniel appears to approve the quality of the hare. A curtain hangs in the background over a pedestal, near which is a fowler's cage.

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8. — ALBERT CUYP.

A STUDY.

Panel; width $14\frac{1}{4}$ *inches, height* 10.

This early work of the master represents a group of six sheep and a goat in a stable.

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9. — ALBERT CUYP.

THE HALT AT THE INN DOOR.

Canvas; width $31\frac{3}{4}$ *inches, height* $22\frac{3}{4}$.

Three mounted troopers delay their journey for an instant to refresh at the door of a *gasthaus*, and are served by the hostess, who holds a bottle. An encampment near a town is visible in the distance.

From the Boursault Collection.

10.—GEORGE MORLAND.

THE COUNTRY ALE HOUSE.

Canvas; width 52½ *inches, height* 40¼.

This rural composition is finely painted, and displays the peculiar excellence of the master. A domestic of the inn is observed serving a countryman with refreshments, who, accompanied by his wife, child, and dog, halts at the door. On the opposite side, two horses and a donkey laden with coals have just satisfied their thirst from a trough placed near a hovel. Two other horses, also carrying coals, are seen on a road which winds round an eminence behind. A windmill appears on the hill.

11.—JAMES WARD, R.A.

MAMELUKE.

Canvas; width 55¼ *inches, height* 43.

This celebrated race-horse, the property of Mr. Theobald, is spiritedly painted.

12.—GEORGE MORLAND.

THE SHIPWRECK.

Canvas; width 49½ *inches, height* 39½.

The Isle of Wight is the scene of this disaster. The wreck is observed in the distance sinking rapidly, and beyond the aid of a cutter which is sailing towards her. Portions of her rigging, a hat, and a dog are seen in the water. On the left appears a boat amongst the rocks, with a party of fishermen hauling at a rope.

MISCELLANEOUS.

COUDER.

CÆSAR'S LAST VISIT TO THE CAPITOL.

Canvas; width 36⅜ *inches, height* 29¾.

OR the last time, the conqueror of the world, the Perpetual Dictator of Rome, is on his way to the Capitol. He heeds not the entreaties of his wife, and neglects the caution of Artemidorus. The Ides of March are come. The moment selected by the painter, is that at which Calphurnia arrests his further progress by imploring at his feet that he will return.

BÉRÉ.

THE INTERIOR OF A COW HOUSE.

Panel; width 21 *inches, height* 15⅝.

A young peasant is observed milking a cow. Through an open door may be remarked a stable boy piling trusses of hay upon a wheel-barrow.

From the Boursault Collection.

BALTHASAR VANDEN BOSCH.

A TOPER.

Canvas; height $20\frac{7}{8}$ *inches, width* $17\frac{1}{2}$.

An old gentleman, holding a glass of punch in one hand, and a pipe in the other, is observed sitting at a table covered with a Turkey carpet. He faces a fire, and seems an admirer of comfort of every description.

DEMARNE.

LA FOIRE DE GUIBRAY.

Canvas; width $34\frac{5}{8}$ *inches, height* $22\frac{3}{4}$.

This composition consists of more than two hundred figures, distributed over the entire space allotted to the fair. Different groups are formed of persons variously occupied, some replenishing luxuriously, whilst others seated on the ground content themselves with more frugal fare,—here are seen pedlars hawking wares of every description,—booths for refreshments, and dancing. The whole scene is full of life and gaiety.

The numerous details introduced in this clever picture are very characteristic of the artist.

From the Boursault Collection.

GIOVANNI BATTISTA TIEOPOLO.

THE MARRIAGE OF MARY DE MEDICIS.

Canvas; width $28\frac{5}{8}$ *inches, height* $20\frac{5}{8}$.

This imposing ceremony, with all its attendant pomp and splendour, is represented with great truth and spirit. The royal bride and bridegroom, surrounded by a numerous and brilliant court, are kneeling to receive the benediction of the archbishop who performs the nuptial rite. The magnifi-

Sale 4th June 1846
lot 20
bt by Evans for
Charles Seaisbrick.
His sale, 11 May 1861, lot 16,
bt by Goldsmith - to the
Jones Samuel Collection,
and bequeathed by the
Misses Coles to the National Gallery, London in 1906 (No. 2100)

cent cathedral, in which the solemnity takes place, forms an appropriate background to the actors in the scene.

From the Boursault Collection.

ALESSANDRO VERONESE, OR TURCHI, CALLED L'ORBETTO.

THE VIRGIN RECEIVING THE INFANT SAVIOUR FROM ST. FRANCIS.

Copper; height $10\frac{1}{2}$ *inches, width* $7\frac{1}{8}$.

FERDINAND KOBELL.

A LANDSCAPE WITH FIGURES.

Panel; width $23\frac{3}{4}$ *inches, height* $17\frac{3}{4}$.

The artist was indebted to Paul Potter for the composition of this work, in which a number of figures and cattle are introduced.

A STUDY FROM CORREGIO.

ST. CATHARINE.

Copper; height 11 *inches, width* $9\frac{1}{8}$.

ALBERT CUYP.

UN INTERIEUR D'ECURIE.

Panel; width $15\frac{3}{8}$ *inches, height* $10\frac{3}{4}$.

A young *palefrénier* is observed holding a horse in the interior of a stable. The usual accompaniments of such a *locale* are introduced.

From the Boursault Collection.

CHRISTIAN WILLIAM ERNEST DIETRICH.

A LANDSCAPE WITH BUILDINGS, FIGURES AND CATTLE.

Panel; width $15\frac{3}{4}$ *inches, height* $12\frac{5}{8}$.

The foreground of this picture is enriched with fragments of ruined edifices. On the right appears a peasant asleep, and a woman holding a

distaff tending her goats. The picturesque remains of an antique fountain also strike the observer. A dilapidated wall and tower surrounded by trees exist behind. A man is seen driving an ass along the road.

JOHN VAN HAANSBERGEN.

THE ASSUMPTION OF THE VIRGIN.

Copper; height 13⅞ *inches, width* 11½.

The Virgin is here represented borne on clouds, and surrounded by angels and cherubim. Beneath is noticed a chain of mountains, tinged with the sun's rays,—and a little nearer the spectator, the remains of an edifice.

From the Boursault Collection.

J. VAN HUGHTENBURGH.

THE BATTLE OF MALPLAQUET, WITH PORTRAITS OF THE DUKE OF MARLBOROUGH AND HIS STAFF.

Canvas; width 25¾ *inches, height* 17¼.

From Count Robiano's Collection.

THE BATTLE OF LUZZARA.

Canvas; width 25¾ *inches, height* 17¼.

From Count Robiano's Collection.

A. VANDER NEER.

HORSES IN A STABLE.

AFTER VANDYCK.

PORTRAIT OF HENRIETTA MARIA.

INDEX.

A.

ALBANO (FRANCESCO). Born 1578, died 1666. PAGE

23 G. *Christ appearing to Mary Magdalene:* (John xx. 11-17.) from the Collection of J. Knight, Esq. 11

128 G. *The Virgin and Child:* from the Boursault Collection . . . 53

ALLORI (ALESSANDRO,) called BRONZINO. Born 1535, died 1607.

47 G. *St. John in the Desert:* from Mr. Baillie's Collection . . . 22

B.

BACKHUYZEN (LUDOLF). Born 1631, died 1709.

38 G. *A Coast Scene:* from the Boursault Collection 19

79 G. *Haerlem Lake:* from ditto ditto 34

86 G. *A Scene on the Y at Amsterdam:* from the Collection of the Duchesse de Berri 36

BAERSTRAET. Died 1687.

17 H. *A View of Haerlem:* from the Boursault Collection . . . 66

BARBIERI (GIOVANNI FRANCESCO), see GUERCINO.

BÉRÉ.

The Interior of a Cow-house: from the Boursault Collection . . 81

BERGHEM (NICHOLAS). Born 1624, died 1683.

8 G. *Cattle and Figures:* from the Boursault Collection . . . 4

9 G. *A grand Landscape with Pastoral Figures* 4

135 G. *A View in Italy, with Cattle and Figures:* from the Lapeyrière and Boursault Collections 56

BERGEN (DIRK VANDEN). Born 1645, died 1689.

90 G. *Le Cheval Blanc:* from the Collection of M. M. Zachary, Esq. . . 38

Berkheyden (Gerard). Born 1645, died 1693

16 p. *A View in a Dutch Town:* from the Boursault Collection . . 74

Blick (H).

12 h. *The Interior of a Church in Holland* 64

Bosch (Balthasar Vanden).

A Toper 82

Both (Andrew). Died 1645.

98 g. *La Marchande d'Oignons:* from the Lapeyrière and Boursault Collections . 40

Both (John). Born 1610, died 1650.

137 g. *A View in Italy:* from the Boursault Collection 57

Brakenburg (Rainier). Born 1649.

55 g. *A Flemish Vauxhall* 26

Brauwer (Adrian). Born 1608, died 1640.

61 g. *An Interior of a Flemish Estaminet:* from the Boursault Collection . 28

Brekelencamp.

12 p. *An Interior:* from the Boursault Collection 73

Breughel (John or Velvet). Born 1565, died 1642.

56 g. *A Coast Scene* 26

C.

Camphuysen (D. T. R). Born 1586.

10 p. *The Interior of a Shed* 73

Canaletto (Antonio). Born 1697, died 1768.

73 g. *The Piazza San Marco, Venice, from the Laguna* . . . 32

Cappelle (John Vander). Born in Holland about 1635.

20 g. *A View on the Dutch Coast:* from Lord Northwick's Collection . . 9

11 p. *A Marine View* 73

Caracci (Annibale). Born 1560, died 1609.

93 g. *La Madonna della Scudella:* from the Collection of W. Wilkins, Esq. R.A. 39

95 g. *The Death of St. Francis:* from Lord Radstock's Collection . . 39

130 g. *Christ crowned with Thorns:* from the Boursault Collection . . 54

Cesari, (Il Cavaliere Guiseppe, called D'Arpino). Born 1560, died 1640.

15 h. *The Battle of Constantine and Maxentius:* from the Collection of W. Wilkins, Esq. R.A. 65

Coques (Gonzales).

68 g. *A Family of Distinction:* from Mr. Baillie's Collection . . . 30

Corregio, a Study from.

St. Catharine: from the Cabinet of M. Zachary, Esq. . . . 83

Couder.

Cæsar's Last Visit to the Capitol: from the Boursault Collection . . 81

Cuyp (Albert). Born 1606, died 1667.

29 g. *A Morning Scene:* from the Collection of J. Knight, Esq. . . 13
33 g. *The Departure for the Chase* 15
117 g. *A Boy holding three Horses* 48
5 p. *Shipping on the River Maes:* from Lord Northwick's Collection . . 71
8 d.r. *A Study* 79
9 d.r. *The Halt at the Inn Door:* from the Boursault Collection . . 79
Un Intérieur d'Ecurie: from the Boursault Collection . . . 83

D.

D'Arpino, see Cesari.

Decker (Francis). Flourished about 1650.

17 p. *A Rustic Scene* 75

Demarne.

La Foire de Guibray: from the Boursault Collection . . . 82

Destouches.

5 h. *Le Rétour au Village:* from the Boursault Collection . . . 63

Dietrich (Christian William Ernest).

A Landscape with Buildings, Figures and Cattle 83

Dolci (Carlo). Born 1616, died 1686.

18 g. *St. John the Baptist preaching:* from the Collection of Thomas Hamlet, Esq. 9

Domenichino, or Domenico Zampieri. Born 1581, died 1641.

142 g. *Meleager and Atalanta* 59

Dusart (Cornelius). Born 1665, died 1704.

139 G. *The Fishwoman* 58
99 G. *The Itinerant Fishmonger* 41

E.

Eeckhout (Gerbant Vander). Born 1621, died 1674.

100 G. *The Presentation in the Temple:* from the Boursault Collection . . 41

Everdingen (Aldret Van). Born 1621, died 1675.

43 G. *A View in Norway:* from the Boursault Collection . . . 21

F.

Fyt (John). Born 1625, died 1671.

7 D.R. *Dead Game and Fruit* 79

G.

Gainsborough (Thomas). Born 1727, died 1788.

97 G. *A Landscape* 40
141 G. *A Ditto* 59

Garofalo, or Benvenuto Tisio. Born 1481, died 1559.

94 G. *St. Jerome* 39

Gelée (Claude), called Le Lorrain. Born 1600, died 1682.

134 G. *An Italian Landscape:* from the Hesse Cassel, Malmaison, Talleyrand, Gray, and Owen Collections 55
19 P. *A Landscape with Figures* 75

Glover and Moore.

11 H. *Lake Albano* 64

Greuze (John Baptist).

108 G. *Psyche:* from the Boursault Cabinet 44

Gudin.

1 H. *A View near Naples:* from the Boursault Collection . . . 61

Guercino da Cento, or Giovanni Francesco Barbieri. Born 1590, died 1666.

21 G. *The Martyrdom of St. Catherine* 10

Guido, see Reni.

Gysels.

60 G. *Fruit and Vegetables, with a Garden Background:* from the Boursault Collection 27

H.

Haansbergen (John Van).

The Assumption of the Virgin: from the Boursault Cabinet . . 84

Hagen (John Van). Born 1635.

22 P. *A Landscape* 76

Hayden, J. Vander, (and A. V. Velde).

144 G. *A View of the Dam, at Amsterdam* 60

Hobbima (Meindert). Flourished in the Seventeenth Century.

136 G. *Haerlem Wood:* from the Royal Collection of Copenhagen, and the Cholmondeley Cabinet 56

Hondecoeter (Melchior de). Born 1636, died 1695.

1 G. *Poultry in a Garden* 1

Hooge (Peter de). Flourished in the Seventeenth Century.

71 G. *The Musical Party* 31

Hughtenburgh (J. Van). Born 1646, died 1733.

89 G. *An Attack of Cavalry:* from the Boursault Gallery . . . 37

The Battle of Malplaquet, with portraits of the Duke of Marlborough and his Staff: from Count Robiano's Cabinet 84

The Battle of Luzzara: from the same Cabinet 84

Huysum (J. Van). Born 1682, died 1749.

127 G. *Fruit and Flowers:* from the Boursault Gallery 53

J.

Jardin (Karel du). Born 1640, died 1678.

112 G. *Cattle fording a River* 46

114 G. *The Farrier:* from the Boursault Gallery 47

129 G. *An Italian View—Morning:* engraved in the Le Brun Gallery . . 54

K.

Kessell (Van). Flourished in the Seventeenth Century.

5 G. *Le Chateau de Bentheim:* the birth-place of J. Ruysdael . . 2

Kobell.

A Landscape with Figures 83

Koninck (Solomon de). Born 1609.

24 H. *The Philosopher* 68

Koningh (Philip de). Born 1619, died 1689.

48 G. *The Entrance to Haerlem Wood* 23

37 G. *A Bird's-eye View:* from the Cabinet of Dr. Fletcher . . . 18

L.

Le Nain.

1 D.R. *The Interior of an Inn:* from the Cabinet of Geo. Watson Taylor, Esq. . 77

Lingelbach (John). Born 1625, died 1687.

115 G. *The Hay Cart:* from the Collection of the late Marquess Camden . 47

Lorrain (le), see Gélée (Claude).

Loutherbourg (James Philip). Born 1740, died 1812.

23 H. *A Landscape* 68

M.

Maes (Nicholas). Born 1632, died 1693.

102 G. *An Interior:* from the Collection of Count Pourtales . . . 42

Maratti (Il Cavaliere Carlo). Born 1625, died 1713.

51 G. *St. Michael trampling upon Satan* 24

Marinari (Onorio). Born 1627, died 1715.

42 G. *St. Catherine* 21

Mazzuoli (Francesco), see Parmegiano.

Metzu (Gabriel). Born 1615, died 1658.

118 G. *A Woman cleaning Fish:* existed in 1823 in the Fonthill Collection . 48
131 G. *A Lady at a window, holding an apple:* brought by Mr. Chaplin from Sweden 54

Mieris (William). Born 1662, died 1747.

62 G. *Bacchus and Erigone* 28
106 G. *The Green Grocer's Stall:* from the Cabinet of Sir Walter Stirling, Bart. 43

Molinaer (John). Flourished in the Seventeenth Century.

83 G. *The Interior of a Cabaret:* from the Boursault Gallery . . . 35
2 D.R. *A Winter Scene* 77

Mommers (Henry). Born 1650, died 1708.

15 P. *Cattle and Figures in a Landscape:* from the Boursault and Lapeyrière Cabinets 74

Mony (Louis de). Born 1698.

58 G. *An Interior:* from the Boursault Gallery 27

Montanini (Pietro). Born 1619, died 1689.

26 G. *The Cascade* 12

Moore, see Glover.

Morland (George). Born 1764, died 1806.

10 D.R. *The Country Ale-house* 80
12 D.R. *The Shipwreck* 80

Moucheron (Frederick). Born 1633, died 1686.

76 G. *The Sibyl's Temple at Tivoli* 33

Murillo (Bartolomeo Estevan). Born 1613, died 1685.

22 G. *The Adoration of the Shepherds:* from the Boursault Collection . 11
49 G. *The Penitent Magdalen:* from Mr. Daubeney's Collection . . 23
53 G. *A Rocky Landscape* 25
1 P. *The Infant Saviour Asleep:* from the Boursault Collection . . 70

Murillo, a Study from.

19 H. *The Frugal Repast:* from ditto 66

Musscher (Michael Van). Born 1645, died 1705.

59 G. *An Interior:* from ditto 27

N.

Nain, see Le Nain.

Nasmyth (Patrick).

13 p. *A View of Stirling Castle* 74
20 p. *A Landscape* 76

Neefs (Peter). Born 1570, died 1651.

21 p. *An Interior:* from the Boursault Collection 76

Neer (Arnold Vander). Born 1619, died 1683.

3 g. *A Moonlight Scene* 2
77 g. *A Winter Scene* 33
4 p. *A Landscape:* from Lord Northwick's Collection 71

Neer (Eglon Vander). Born 1643, died 1703.

57 g. *The Dilettante:* from the Boursault Gallery 27

O.

Ochtervelt. Born 1655.

3 d.r. *The Elzevir Family:* from the Boursault Gallery . . . 78

Ommeganck. Flourished in the 18th Century.

72 g. *Le Matin:* from the Boursault Collection 32
84 g. *Le Retour des Champs:* from the Boursault Gallery . . . 36
111 g. *A Morning Scene:* from the Boursault Collection 46
121 g. *A Landscape:* from the Boursault Collection 50
18 p. *Le Milieu du Jour:* from the Boursault Collection . . . 75

Orlay (Bernard Van). Born 1490, died 1560.

16 h. *The Virgin and Child* 65

Ostade (Adrian Van). Born 1610, died 1685.

103 g. *Intérieur Rustique:* from Ditto Ditto 42
124 g. *The Cabaret:* from the Lapeyrière and Boursault Collections . . 51
132 g. *The Interior of a Cabaret* 55
6 d.r. *The Gazette Reader* 79

Ostade (Isaac Van). Born 1617, died 1654.

17 g. *The Village Inn:* from the Collection of Lucien Buonaparte, & M. Boursault 8
24 g. *A Winter Scene:* from the Boursault Collection 12
88 g. *Les Voyageurs:* from Ditto 37
7 p. *A Landscape* 72

P.

Panini (Il Cavaliere Giovanni Paolo). Born 1691, died 1758.

18 h. *Architecture and Figures* 66

Parmegiano (Francesco Mazzuoli, called). Born 1503, died 1540.

14 g. *Endymion:* from the Collection of Lucien Buonaparte . . . 7

Peruzzi (Baldassare). Born 1481, died 1536.

10 g. *The Adoration of the Magi:* from the Lapeyrière and Gray Collections . 4

Platzer.

75 g. *The Interior of a Sculptor's Studio* 32

82 g. *The Painter's Atélier* 35

Poelemburg (Cornelius). Born 1586, died 1660.

133 g. *A Landscape with Figures:* from the Boursault Collection . . 55

Potter (Paul). Born 1625, died 1654.

66 g. *Three Cows in a Meadow:* from the Erard and Durand Collections . 29

105 g. *Sporting Cavaliers at an Inn Door:* from the Boursault Cabinet . . 43

Poussin (Gaspar). Born 1613, died 1675.

6 g. *A Landscape:* from the Falconieri, Lapeyrière, and Boursault Collections 3

78 g. *A View over the Campagna di Roma:* from the Gray and Wilkins Collections 33

Poussin (Nicholas). Born 1594, died 1655.

32 g. *St. Peter and St. John healing the Impotent Man:* painted for the Marquis de Louvois, and formerly in the Galleries of Lord Radstock, and W. Wilkins, Esq. R.A. 15

46 g. *Theseus seeking for the Sword of Ægeus:* from the Collection of J. Knight, Esq. 22

Pynaker (Adam). Born 1621, died 1673.

25 g. *A Landscape with Cattle:* from the Cabinet of M. Boursault . . 12

40 g. *A Landscape with Cattle and Ruins:* from the Collection of Ralph Bernal, Esq. and formerly in the Calonne Gallery 20

R.

Rembrandt Van Ryn. Born 1606, died 1674.

39 g. *The Portrait of Catrina Hoogh or Hooghsat:* from the Collection of Lord de Spencer 19

101 g. *The Adoration of the Shepherds:* from the Boursault Collection . . 41

Ring (P. D.) Flourished 1653.

2 G. *Fruit* 2

Reni (Guido). Born 1574, died 1642.

16 G. *St. Jerome:* from the Balbi Palace, and the Collection of Walsh Porter, Esq. 8
31 G. *The Rape of Europa** 14

Robbe (J. Van). Flourished in the Eighteenth Century.

8 H. *A Landscape with Cattle* 63
9 H. *A Ditto, the companion* 64

Roehn.

2 H. *Sisters of Charity distributing Food:* from the Boursault Cabinet . . 61

Roqueplan (Camille).

14 H. *A View off the Coast of Normandy:* from the Boursault Cabinet . . 65

Rottenhamer (John). Born 1564, died 1606.

116 G. *The Virgin and Child* 48

Rubens (Sir Peter Paul). Born 1577, died 1640.

35 G. *The Holy Family with St. Elizabeth and St. John:* from the Imperial Gallery of Vienna, and the Lapeyrière and Boursault Collections . 16
52 G. *Atalanta and Meleager pursuing the Caledonian Boar:* from the Collection of the Rt. Hon. Lady Stuart 24

Ruysdael (Jacob). Born 1636, died 1681.

27 G. *A grand Landscape with a Waterfall:* from the Boursault Cabinet . 13
81 G. *A woody Landscape* 34

Ruysdael (Solomon). Born 1616, died 1670.

13 H. *A View in Holland* 64

Ryckaert (David). Born 1615, died 1677

5 D.R. *The Cobbler:* from the Boursault Collection 78

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* This picture was taken by the French army from the Gallery of Count Altamira, a descendant of the Marquis Leganes—the patron of Rubens—and placed in the Museum at Paris, but afterwards restored to the owner during the occupation of that city by the allies in 1815.

S.

Salvi (Giovanni Battista), called Il Sasso Ferrato. Born 1605, died 1685.

15 G. *The Virgin and Child* 8
26 H. *The Virgin, Child and St. John in a Landscape* 68
30 G. *The Holy Family with St. John and St. Anne:* from the Boursault Gallery 14

Sassoferrato, see Salvi.

Schotel.

10 H. *A View near Scheveling;* from the Boursault Cabinet . . . 64

Slingelandt (Peter Van). Born 1640, died 1691.

64 G. *Intérieur de Cuisine:* from the Lapeyrière and Boursault Collections . 29

Snyders (Francis). Born 1579, died 1657.

7 G. *Le Combat* 3
11 G. *Le Garde Manger* 6

Sorgh (Hendrich). Born 1621, died 1682.

28 H. *An Interior:* from the Boursault Collection 69
65 G. *Le Marché aux Herbes* 29

Soyer (Mrs.), late Miss Emma Jones.

6 H. *A Buy-a-broom Girl and her Brother* 63

Staveren (John Van).

6 P. *An Interior:* from the Boursault Collection 72

Steen (John). Born 1636, died 1689.

12 G. *A Village Kermesse:* from ditto 6
80 G. *The Interior of an Estaminet:* from ditto 34
104 G. *Les Œufs Cassés:* from the Boursault Collection 42
20 H. *A Kermesse at the Village of Warment* 66

Stella (James). Born 1596, died 1647.

2 P. *The Holy Family* 70

Stork (Abraham). Born 1650, died 1708.

23 P. *A View of Haerlem* 76

Stry (Van).

74 G. *A Landscape with Cattle and Figures* 32

T.

Teniers (David, the younger). Born 1610, died 1694.

70 G. *The Card Players:* from the Boursault Collection . . . 31
85 G. *Le Berger Endormi:* from ditto 36
92 G. *The Armourer* 38
110 G. *The Village Surgeon:* from Lord Northwick's Cabinet . . . 45
120 G. *L'Homme à la Chemise Blanche:* from the Boursault Collection . . 49
123 G. *La Grande Kermesse:* from the Collections of Lucien Buonaparte, Count Pourtales, and Mons. Boursault 50

Tiepolo (Giovanni Battista).

The Marriage of Mary of Medicis: from the Boursault Collection . 82

Tiersonnier.

7 H. *The Brigand's Daughter:* from the Boursault Collection . . . 63

Tisio (Benvenuto), see Garofalo.

Titian (Tiziano Vecelli da Cadore, called). Born 1477, died 1576.

50 G. *A Grand Landscape:* from the Collection of General Lecourbe . . 23

Turchi (Alessandro), see Veronese.

V.

Vandyck (Sir Anthony). Born 1599, died 1641.

138 G. *The Virgin, Infant Saviour and a Saint:* from the Collection of J. Knight, Esq. 57

Velasques (Don Diego de Silva). Born 1594, died 1660.

4 G. *The Muleteer* 2
13 G. *An African Slave* 7

Velde (Adrian Van de). Born 1639, died 1672.

126 G. *Mercury and Argus in a Landscape:* from the Cabinet of the Duchesse de Berri 52

Velde (William Van de). Born 1633, died 1707.

122 G. *A Calm with Shipping:* from Mr. Baillie's Collection . . . 50
143 G. *The Calm, with Men of War at Anchor:* from the Collection of the Earl of Lichfield 60

VERHELST (PAUL). Flourished in the Seventeenth Century.

54 G. *The School Master:* from the Lapeyrière and Boursault Collections . 25

VERMEULEN.

14 P. *A Landscape* 74

VERNET (JOSEPH). Born 1712, died 1789.

36 G. *Le Naufrage:* from the Boursault Collection 17
41 G. *The Cascade of Tivoli:* from the Lapeyrière and Boursault Collections . 20
8 P. *The Shipwreck* 72

VERONESE (ALESSANDRO, or TURCHI), called L'ORBETTO.

The Virgin receiving the Infant Saviour from St. Francis . . 85

VERSCHURING (HENRY). Born 1627, died 1690.

4 D.R. *La Piazza del Tritone, Rome* 78
27 H. *The Blind Musician* 69

VERSTEIGH. Flourished in the Seventeenth Century.

87 G. *An Interior:* from the Boursault Collection 37

VICTOR (JAN). Born 1600, died 1670.

19 G. *Joseph narrating his Dream*: from the Fonthill Collection . . 9
28 G. *Tobit curing his Father:* from the Boursault Collection . . . 13
91 G. *The Village Cobbler:* from ditto 38

VLIEGER (SIMON DE). Born 1612, died

9 P. *Scheveling Beach* 73

VLIET (HENDRICK VAN). Born 1608, died

22 H. *The Interior of the great Church at Haerlem* 67

VRIES (JOHN FREDEMAN DE). Born 1527, died 1588.

140 G. *A Landscape* 58

W.

WATTEAU (ANTHONY). Born 1684, died 1721.

63 G. *Les Délices du Camp* 28

WARD (JAMES, R.A.)

11 D.R. *Mameluke* 80

Weeninx (John Baptist). Born 1621, died 1660.

34 G. *Dead Game:* from the Boursault Collection 16
96 G. *The Artist's Portrait:* from Lord Northwick's Collection . . . 40

Werf (Adrian Vander). Born 1659, died 1727.

107 G. *Venus donnant une Leçon de Sagesse à l'Amour:* from the Pourtales and Boursault Collections 44
109 G. *La Vierge en prière:* from the Lapeyrière Collection 45

Westall (Richard, R.A.)

25 H. *The Cottager's Child* 68

Wilson (Richard). Born 1714, died 1782.

69 G. *An Italian Landscape* 30

Wit (Emanuel de). Born 1607, died 1692.

45 G. *The Interior of a Church:* from the Boursault Gallery 21

Wouvermans (Philip). Born 1620, died 1668.

67 G. *Un Départ de Chasse:* from the Zachary and Durand Collections . . 30
113 G. *The Sacking of a Village:* from the Hesse Cassel, Malmaison and Boursault Collections 46
3 P. *The Stag Hunt:* from Mr. Zachary's Collection 71

Wynants (John). Born 1600, died 1670.

119 G. *A Landscape:* from Mr. Zachary's Collection 49
125 G. *A Landscape with Hawking Figures, known as La Broderie:* from the Boursault Collection 52

Y.

Ysendyck.

3 H. *La Famille Indigente:* from ditto 62
4 H. *Le Marchand des Chapelets:* from the Boursault Collection . . 62

Z.

Zampieri (Domenico), see Domenichino.

Zuccherelli (Francesco). Born 1702, died 1788.

44 G. *An Italian Landscape:* from Mr. Baillie's Cabinet . . . 21

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